

September 2019  
Vol. 22, No. 6

## Behind the Scenes of a Big Dam Movie

by Diane Carlson

In 1988 a sweet 31-minute film about beavers came to the giant-screen world. I was with the **Pacific Science Center** at the time, and we were the first theater to sign up for the film. Inducted into the IMAX Hall of Fame in 2004, *Beavers* is recognized as a classic giant-screen natural history film.

Now, 31 years later, *Beavers: The Director's Cut* is about to be released, featuring aerial footage that director **Stephen Low** could not capture in 1988 because the camera mounts available at the time were not stable enough for his purposes. While working on other projects in the Canadian Rockies for the last few years, he obtained footage that he hoped to add to *Beavers*. He got that opportunity thanks to a sponsor who wanted to have the film digitized.

The behind-the scenes story below of the original big dam movie provides a backdrop for the release of *Beavers: The Director's Cut* at the 2019 conference of the **Giant Screen Cinema Association** in Victoria, BC, Canada in September.

### Back story

In 1984 Canadian filmmaker Stephen Low directed his first giant-screen film, *Skyward*. The 24-minute nature film featured Canada geese that were hand-raised to be habituated to humans and the cameras so that Low could shoot astounding close-up flying sequences in the film. (These were the original large and noisy IMAX film cameras that always posed a challenge to wildlife filming.) *Skyward* was sponsored by the **Suntory Corporation** of Japan as the signature film for its IMAX theater at the **Tsukuba Expo** in 1985.

The film captured the attention of executives at a Japanese power company. In the summer of 1986 they asked Stephen to direct a film about their nuclear power plant for the IMAX theater at the plant's visitor's center. After graciously declining the opportunity, he suggested an alternative: a film on the industrious beavers of Canada.

This concept was so far removed from what they had asked for that he assumed it would go nowhere. To his surprise, a few weeks later they approved the beavers project. The industrious, hard-working dam builders were a perfect reflection of the company's ethos. The film would be produced by **Dentsu Japan Music and Entertainment** for the **Chubu Electric Power Company**.

Since the client had seen and enjoyed *Skyward*, the challenge would be to produce a film with the same sense of "being there" with the beavers. Capturing the beavers' behavior would not be easy, so the *Skyward* technique would be used again: a group of beavers would be hand-reared to be comfortable with humans and noisy cameras.

(see **BEAVERS** on page 2)

## Building and Engaging an Audience

by Michael Daut

*Editor's note: This article is reprinted from The Planetarian, the publication of the International Planetarium Society. Although written for the planetarium and fulldome community, it makes many points relevant to the giant-screen world.*

When I joined the planetarium industry in 1999, I had come from the world of live theater, film, television, and education (having also served as an adjunct faculty member in the Media Communications Department at my alma mater, Webster University in St. Louis). I had no formal teaching experience when I was called on to be a college professor, so I used what I knew about engaging audiences to engage my students.

As an adjunct professor and a working professional in the entertainment industry, I leveraged my professional background in an attempt to captivate my students. I wanted to be *that* professor who connected my students to the material I was presenting — kind of like Mr. Keating, the private school teacher Robin Williams brought to life in *Dead Poets Society*. I wanted to inspire them, so I used humor, current examples from film and television, and group projects to build passion and love of the material I was teaching. My experiment worked. I could see from my students' faces their level of engagement, and my end of semester evaluations reflected this success.

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# Behind the Scenes of a Big Dam Movie

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## Finding the locations

The project required more than six months of planning. A major challenge was finding the correct locations for each of seasonal stages of the film. Finding a lake with water that was clear enough for the filming was a big issue. Production manager **Pietro Serapiglia** drove to numerous locations, with Stephen in the back seat in a wetsuit. Finally, clear water was located near Port Hope, Ontario. It would be used for the underwater ice shooting, but there were no beaver dams there. So the search continued, and the two crisscrossed British Columbia and Alberta in search of the clear water that Stephen remembered as a child.

Then on Christmas Eve 1986, at Kananaskis Park in Alberta, Stephen followed a stream towards its source. The park rangers had told him that there were no beaver dams in the area. Alone in the bush, he was about to turn back when it started snowing. His stubborn perseverance paid off. He had not only located an enormous beaver dam but it had a beaver lodge close by. And the mountain setting was spectacular: the best Christmas gift ever, especially after such a long search.

## Handling beavers

*Beavers* was **Lorne Orleans'** first IMAX project. He had been studying communications and film when a friend introduced him to Pietro. Pietro and Lorne had worked on a few music videos, but IMAX beaver wrangling would launch his career. In 1990 he joined **Imax Corporation**, where he worked for the next 28 years, his last position being SVP of film production. He has very fond memories of the *Beavers* shoot and of working with the young and enthusiastic team.

Lorne started out by researching the industrious critters and seeking beaver sanctuaries and experts. He had located an infant beaver and had to get him to the site of the shoot. So he smuggled the little beaver onto a train in a small box and placed him under his seat. When underway, he brought out the small passenger and fed him formula from a bottle. It was a great way to make friends. He and his young charge were a hit with the other passengers. After all his research, here he was, hand-raising a beaver. His tasks would also include driving the truck with the beaver trailer. Yes, like all stars, they had a trailer.

Wildlife expert **William Carrick** was hired to guide the beaver handling, and serve as surrogate

head of the on-screen beaver family. Pietro credits Carrick with the knowledge and insights needed for working with all of the animals on screen. He had worked with beavers for more than 25 years and was confident that the beavers would do everything that was needed. Except for cutting down trees, because they only do that at certain times of the year.

The main challenge was that beavers cannot be trained. The hand-raised beavers worked on their own time schedule: you can't tell a beaver, "Okay, chop down that tree *now*."

As with most nature filming, patience was needed, so patience was one of the attributes that Stephen looked for in his crew. As production manager, Pietro stressed over the budget, concerned that funds and time would run out before the full range of beaver behavior was captured. There was a two-week period when the cameras did not roll at all because the beavers did not feel like doing anything and it rained.

At the same time, Pietro had his own young beaver charge to handle. One day he returned to the production office in the hotel to find his young beaver gnawing on a desk leg. So now he also had to worry about damaged furniture charges from the hotel as well!

Lorne's biggest surprise in beaver wrangling? "The first day on set I had the rude awakening that the beavers were not as cooperative as I thought that they would be. They tended to swim off, and I was responsible for them! One day I spent three hours in the water to locate one of our cast members. We had two groups of beavers and we would mix and match them, hoping to capture new behaviors. That was the case with the evening shoot when two of the beavers played and 'danced' together in a manner that we had not seen. And remember, we were shooting three-minute loads of film, not at all like today, shooting digitally. This was really tough with nature photography. But the great start to the project was that on Day One, one of the beavers started dam-building behavior."

This is what had worried Stephen the most. Their beaver actors had not been raised in the wild. Would they know how to build a dam? "Without this, we wouldn't have a film," he says. As it turns out, only one of the beavers, Junior, was active in dam building. Others did tree chopping, but no dam building.

One particularly large beaver, Fatty, almost did not make the cut because he just lazed around and did almost nothing. However, being still and obli-  
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## Premiering This Month

### ***Beavers: The Director's Cut***

Produced and distributed by the **Stephen Low Company**. Directed by **Stephen Low**, produced by Stephen Low, **Alex Low**, and **Pietro Serapiglia**, photographed by **Andrew Kitzanuk**, narrated by **Earl Pennington**. 34 minutes. 2D. Release: Sept. 16.

"*Beavers* explores the life and rich aquatic habitat of one of nature's greatest engineers. Set in the Canadian Rocky Mountains, the film follows the story of a family of beavers as they grow, play and transform the world around them. In magical imagery, the film introduces the creatures that share the beavers' habitat, documents the beavers' struggle for survival across the seasons, and reveals the tremendous impact they have on their world. Lyrical and humorous, *Beavers* captures as never before, the performance of these gifted builders and the majesty of their habitat." The 2019 re-release includes additional aerial footage.



Beavers: The Director's Cut

ous to everything going on around him made him perfect for the shot of a tree almost falling onto a beaver. As Stephen recalls, "We wanted to make sure that no beaver was hurt, and all Fatty cared about was the apple we gave him. When the tree nearly fell on him he was not fazed; he did not run nor did he show any startle response."

### **Shooting**

So with scouting done and beavers in hand, the next task was preparing camera mounts to capture the beaver point of view. And so a beaver-cam was devised that allowed the crew to carry the camera low to the ground with director of photography **Andrew Kitzanuk** watching the action via a trailing video feed. "Our aim," says Stephen, "was to use the amazing resolution and size of the 15/70 format to totally immerse the viewer in the world of the beaver. We wanted to allow the audience to swim and play amongst these creatures, face dangers with them, and know their story." In addition to the beaver sto-

ry, Stephen wanted to capture the beauty of their ecosystem and inspire a desire to preserve wild habitats.

Eighty percent of the footage was shot in the wild, but the interior views of the beaver lodge were done on a sound stage. A half-dome beaver lodge with a window and tank "pond" below it were built to capture the shots inside of the lodge.

As the tank was being tested, a possibly deadly accident was averted by chance. The pond, which had a glass front, was being filled with water when the phone rang and Stephen and a crew member both got up to answer it. At that moment the glass gave way and water and glass exploded onto the spot where they had been sitting. Stephen is certain that their lives were saved by that phone call. Back to the drawing board to build a stronger tank.

Artist **William Lishman** was charged with constructing the beaver lodge on the sound stage. He researched the project by visiting several lodges and luckily found an abandoned one that he could disassemble. He was amazed by the creative architecture

and even took some of the lodge's branch elements to use in his structure. The challenge was getting enough light into the interior to light the scene.

This is when two important cast members were used: Huey and Dewy. They were "blondes," light-colored beavers, which made them perfect for low-light scenes, since their coats reflected more light than those of other cast members. As Stephen recalls, "The lights weren't as good as they are now and we were careful not to overheat our cast." Lorne found the blondes in Iowa, at a sanctuary where beavers were used for educational programs.

After their performances, the beavers were given a special treat: grapes. And from young to old, they all peeled their grapes before eating them, a huge surprise to the staff. Lorne recalls that the beavers were fastidious, even keeping their living quarters tidy with a designated latrine area. The youngest beavers were fed special formula.

Doughnuts were the favorite food of  
(See **BEAVERS** on page 4)



(from **BEAVERS** on page 3)

another cast member: a black bear from Hollywood who played the antagonist. While he was a very sweet bear who traveled with two handlers, he had his own ideas of what he would and wouldn't do. He did not like going into the water. But Stephen wanted him to chase after one of the beavers in the water. Lorne remembers being one of four crew members trying to drag the bear into the water. All Lorne got for the effort was ice cold water in his waders.

New plan: the bear was not going into the water.

Pietro remembers that the bear, which had appeared on the TV show *Bonanza*, was very fond of a certain kind of jelly roll cake. His handlers traveled with these cakes for situations that required special behaviors. So in the movie, when you see the bear tearing apart the beaver lodge to get at our heroes, he was really going for his favorite cake.

Near the end of the shoot all of the beavers, except Fatty, were returned to their sanctuaries. But then an odd thing happened: Fatty stopped eating. Stephen thought that Fatty might want company at night, so he slept in the trailer with him. But to no avail: Fatty still would not eat. So one of the other beavers was brought back and Fatty was happy and eating again. He was more sensitive than anyone realized!

### The final shot

While many of the scenes took a lot of patience — like waiting for two weeks until the beavers would go into the ice pond — the most challenging shot was the last one. Pietro was tasked with finding a crane for the final pull-away shot of the film. Fine,

no problem, until Stephen told him that what he needed was a 150-foot (46-meter) crane. Now that was a crane! He found one, but it was so large it had to be moved in the early hours of the morning — around 2 a.m. — to avoid traffic.

Then it turned out that the only crane operator available was set to go on his honeymoon that very weekend. So Pietro used all his charm to persuade him and his bride to spend their honeymoon on a

time to work on the magic of editing, setting the score to the images, and keeping the narration to a minimum.

On April 28, 1988, the film premiered at the **Hamaoka Nuclear Exhibition Center OMNIMAX Theatre** in Japan. And it has played there continuously since then.

Pietro shifted from being *Beavers* production manager to heading up the film's distribution. Its industry premiere was at the 1988 conference at Chicago's **Museum of Science and Industry (MSI)**.

Pietro was nervous: what would film buyers think of a film about small furry Canadian creatures? When the lights came up to thunderous applause, he knew that all would be okay.

As I mentioned above, the Pacific Science Center in Seattle was the first theater to sign a contract for the film, but the Omni Theater at the **Ruben H. Fleet Science Center** in San Diego

was the first outside Japan to actually open it.

### Marketing *Beavers*

When *Beavers* was released, distributors' marketing packages were not as extensive as they are today. Theaters often produced their own custom materials to fit their market: there was basically no national marketing.

I challenged Pacific Science Center's ad agency to develop a campaign that merged the giant-screen experience with the content of film. And so the "Biggest Dam Movie You Ever Saw" was born. Stephen and Pietro loved the concept and bought the rights to use the key poster art.

In researching this article, I looked at some of the other contemporary ads in Stephen Low Distribution's video "vault,"



*Producer and beaver wrangler Pietro Serapiglia with Bucky.*

film shoot, in the best room at the lodge. That would be memorable!

The crane was a construction crane of the 1980s, not a precision machine intended for film work. The camera crew was in the bucket at the top, and four other crew members had ropes on each corner of the bucket to control its position. They tried eight times, with no luck. With the sunlight fading, they made one more attempt. With film rolling, they got the shot as, miraculously, a beaver swam into the scene. Perhaps it was gratitude for all those grapes.

### Post-production

The exposed negative for this and other key shots, like the dam building, were hand-carried to the lab in Los Angeles. With the footage in the can, it was now

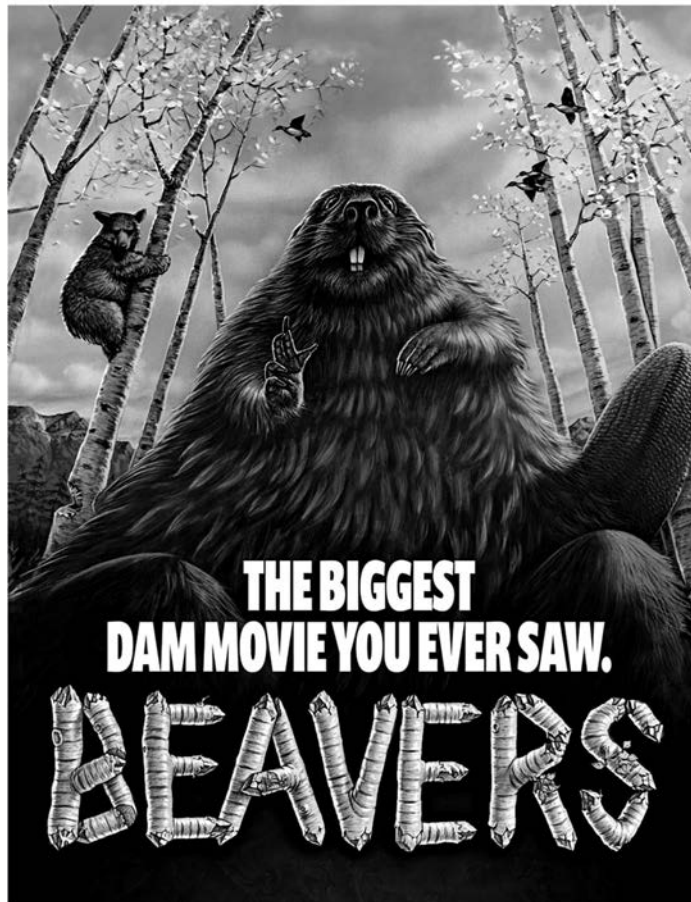
and was impressed by the wide range of approaches that theaters took. MSI's agency developed a 1950s-based approach with words including "Thrills," "Chills," and "Untamed Passion" spiraling over images from the film. At another theater, TV ads included images of Rambo to introduce Beavbo!

**Paul Fraser**, then head of Imax's corporate theaters, used **Thom Sharp** for his North American *Beavers* radio spots. Sharp, a nationally recognized comedian and actor, was doing edgy voice work for radio commercials in the late '80s. Even today, Paul laughs just thinking about the spots. "I recall that recording session vividly; we were crying from laughing so hard, as Thom riffed on the purposely loose script. The premise was that Thom was a reporter interviewing one of the beavers from the film. He'd ask questions, (some scripted, many ad libbed), and the beaver would answer with a squeaking sound. Thom would translate the beaver's answer."

Since films sometimes had runs of more than six months, marketing was approached in a manner now more commonly reserved for traveling exhibits. Beaver-mania really hit the communities in which Pietro arranged visits by actor **Jerry Mathers**, aka Beaver Cleaver on TV's *Leave It to Beaver*. Although the sitcom had ended its six-year run in 1963, Mathers was still a huge draw for theater audiences and media. In Richmond, VA, for example, he was featured on every morning and evening TV news show for the film's launch. He was also a hit at the 1997 industry conference in Vancouver, where he autographed photos at the Stephen Low Company's trade show booth.

Talking about the release of *Beavers*: *The Director's Cut* elicited fond memories and some very interesting stories from former exhibitors. At Chicago's MSI, there was spirited internal discussion about whether or not a natural history

film was appropriate for a science and technology-focused institution. **Joyce Gardella**, marketing manager at the time, suggested designing an interactive exhibit that would include activities to demonstrate the feats of beavers. This led to "Beaver Park," a 15,000-square-foot (1,400-square-meter) outdoor exhibit built by MSI in 1990. It is one of the earliest examples of pairing a giant-screen film and special exhibit.



**Todd Happer**, now senior manager of member engagement for the **Association of Science-Technology Centers**, but then in the Education Department MSI, reminisced about Beaver Park. "This was a cool project. It was an effort to go more deeply into the featured film's topic, something beyond the types of activity previously undertaken, such as artifacts related to a film's topic in vitrines around the lobby or demos in the line."

**Steve Bishop** recently retired from the **Whitaker Center for Science and Arts**, in Harrisburg, PA, and was director of MSI's OMNIMAX Theater at the time. He re-

calls, "The success of *Beavers* paved the road for other natural history films to play at our IMAX theater."

**James Hyder**, editor and publisher of *LF Examiner*, was assistant manager of the IMAX theater at the **Smithsonian's National Air and Space Museum** in the late 1980s and early 1990s. He was tasked with creating printed copies of their films' narration for the benefit of deaf and hard-of-hearing visitors. For one title, the resulting

script was 31 pages long (in part because the font was large, to aid reading in the dark), but *Beavers'* complete narration fit on a page and a half! "This is a film that lets the picture tell the story."

### The rest is history

The small furry engineers resonated with exhibitors and audiences around the world. *Beavers* became a hit especially with school groups: that sparse narration (less than eight minutes out of the film's 30-minute runtime) allowed viewers, especially younger ones, to join the stars of the film as they swam under water and ice, or on land, felling trees to make a home or a dam. Stephen had succeeded in bringing people into the beavers' world. The film eventually garnered 123 leases, with soundtracks in 17 languages.

At the Pacific Science Center I dubbed it "My First IMAX," encouraging parents to make it their younger children's introduction to the sometimes overwhelming IMAX theater. Yet its appeal was broad and, ironically, the most successful run was at the **Caesar's Palace OMNIMAX** theater in Las Vegas in 1989, where Willie Nelson was among the celebrities who saw it. Willie signed a guitar of Pietro's that Pietro later donated to the collection of the **Canadian Museum of History**.

The members of the Rolling Stones saw *Beavers* in 1989 at private midnight screening in Rotterdam to evaluate the

(see *BEAVERS* on page 6)

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# Building and Engaging an Audience

(from **AUDIENCE** on page 1)

## Merging entertainment, education

This experience taught me the indelible and essential connection between entertainment and education. When a speaker, teacher, or performer stands in front of a group of people to offer them something, she “takes the stage” and the group or individual becomes the audience. That’s how it works, and how it has worked ever since our ancestors told stories around a campfire. This relationship between performer and audience allows the presenter to draw from centuries of stagecraft and entertainment industry experience to hook, hold, and transform their audiences. This is the key to success.

As I began to understand the DNA of the planetarium community, I was constantly amazed to see how much resistance there was to anything that felt like it was based in entertainment or inspired by Hollywood. I had the unique privilege of being on the ground floor of the creation of the digital fulldome medium, a spectacularly immersive canvas for telling stories that surround audiences in an unprecedented way. But this powerful medium for all kinds of storytelling across limitless subjects was siloed into planetariums and science centers with essentially a single topic — astronomy — and later, general science.

This is an unpopular, but no less true, statement: the fact that many domes are

cloistered in science institutions has prevented the medium from realizing its true potential, has limited the types of stories it can tell, and has held it back from being embraced and loved by the general public. This applies to giant-screen film domes as well as digital domes. It is as if when television was invented it was only found in



Michael Daut

hospitals. Imagine the type of programming that would have been produced with this severe limitation. Our favorite binge-worthy shows would not even exist today!

## Fulldome as a creative medium

As a medium, fulldome is as adaptable as cinema or television. There is virtually no story that cannot be told on this im-

mersive canvas, yet the variety and diversity of stories that have been told is seriously limited. Add to this is the fact that there is a strange misconception that no recorded content created for a digital dome theater can be called a “movie,” since that moniker evokes entertainment. Because domes reside in planetariums and science institutions, this idea implies that domes must educate first. If they happen to entertain as well, that’s fine, but entertainment is a distant consideration, and certainly not the objective. The industry’s focus on education almost to the exclusion of entertainment has led to some unhealthy and potentially terminal practices that must be understood and addressed if the fulldome medium has any chance of continued success.

Furthermore, solutions are not that difficult to implement, and if put into practice, they can revive the health of the fulldome environment and establish a better destiny for the entire fulldome community. The biggest challenge is creating a paradigm shift in mindset. This article is an attempt to shed light on the problem and to offer a fresh perspective as a catalyst for transformation.

## The concern

For a long time there has been a visceral reaction from some in the planetarium community against anything that sounds like it came from the entertainment world. This manifests itself in various ways:

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potential of IMAX for a *Stones* IMAX film. Ironically, *Rolling Stones at the Max* (1991) did not play at the **American Museum of Natural History** in New York because its IMAX theater — then the only IMAX theater in the city — was committed to *Beavers*.

For *Beavers: The Director’s Cut*, all of the original and newly added 15/70 film footage has been scanned at 8K for digital remastering. It will premiere at the 2019 GSCA conference in Victoria, BC, on Thursday, Sept. 12. At the Technical Ses-

sion on Sept. 11, **Cosmic Picture’s Daniel Ferguson** will discuss the film with Stephen Low. Imax Corporation’s **David Keighley** and audio engineer **Cory Mandel** will be available to answer questions about the technical aspects of the remastering, including the creation of the 12.1 sound track from the original six-channel source. Pietro Serapiglia will also be on hand to answer questions about hand raising beavers and his first role as an IMAX production manager.

While working in this story I realized that the ten-year-olds who saw this film

when it first came out now have their own ten-year-olds. With the release of the director’s cut, Stephen, Pietro, and the film’s many devoted fans, including me, hope that new generations of families will continue to delight in the Biggest Dam Movie You Ever Saw.

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“Planetarium shows are not ‘movies!’” and “We’re educators, not button-pushers.”

There *are* people who treat the planetarium as a holy sanctuary that must educate audiences to the exclusion of entertainment. It’s as if they believe that anything entertaining cannot be educational, or that entertaining content distracts from the planetarium’s educational mission. That’s rather ironic because there’s also been this long-echoed wish among many planetarians that they could have the Hollywood budgets, to be like *Star Wars* or *Star Trek* or other blockbusters that attract audiences. It’s also ironic because today new theaters have fantastic digital systems that can help domes provide educational, entertaining content (real-time or pre-rendered) that will attract, build, and keep audiences.

Please don’t misunderstand. Education is a noble goal, and it can happen in many ways in the dome, from live presentations to fulldome videos. In fact, the immersive dome environment itself can be an outstanding source of inspiration that will encourage guests to engage in a lifetime process of learning. Understanding what a dome presentation can and can’t do will go a long way toward helping us rethink uses for the theater and how it can best inspire lifelong learning.

A majority of facilities recognize that they need good fulldome video content, want to give good live shows, and work toward those goals within whatever budgets they have. For them, entertainment and education go hand in hand. They realize that we have to give our audiences a good time. If they do, audiences come

back. Word of mouth brings in new audiences as people evangelize about the great time they had at the planetarium, seeing a show about black holes or exoplanets or coral reefs or a little cat who goes to the Moon.

For a subset of people who produce for fulldome and/or who realize that live shows need to have good entertainment

teaching within curriculum guidelines. Some domes use a variety of content, including video and live presentations. They work to satisfy the multiple requirements under which they operate. In the informal environment, there’s more leeway, but we’d like to think that good production values would be appreciated under all domes, regardless of mandate. Remember,

inspiration, not formal education, is the goal. Inspired audiences will seek out additional information on the Internet, watch other documentaries on the topic, follow influencers and experts on social media, and so on. This exciting result should be our ultimate goal, and this can only be achieved when we offer engaging and entertaining experiences under the dome.

Unfortunately, all too often planetarium facilities select content based

on price rather than effectiveness in building an audience. We need to understand that when we fail to consider audience impact, we are tearing down our institution, not building it up. It is the same as poisoning our water supply. If we provide poor or underwhelming programs for our audiences, they will have bad experiences. They won’t come back, and will tell their friends not to bother coming either. This is a recipe for disaster. Sadly, this is happening way too frequently.

### What’s the competition?

Something to keep in mind as we make and use fulldome productions is that all of us in the domes have competition from outside. This is particularly true in the informal arena. There are many other  
(see **AUDIENCE** on page 8)



*Live presentations are a planetarian’s staple and a tradition. Along with fulldome videos, live lectures and Q&A sessions invite the audience to learn in many ways.*

value, too, the concept of drawing inspiration from feature films is not an alien one (pun intended). It’s one that says to them: “Give people a good time, even as you are teaching them something, and they’ll come back again and again. And they’ll tell their friends.”

This is a healthy way to operate. Audience is important. Without audience, domes wouldn’t be here. That’s true regardless of whether they’re in schools or in informal education venues. Think about the best teachers you ever had: they were probably inventive, entertaining, and memorable because they could find ways to excite you about the topic. Right?

### Customizing the approach

In schools, the audiences are pretty well-defined, and planetarium educators are

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things people can do with their time besides come to the planetarium. Think about this: most of us have screens in our pockets if not on our wrists. They deliver content 24/7, with a constant input of streaming media. We are adapting to that.

In truth, we don't have to go out of our homes to do a lot of things we used to do. Audience members could simply stay home and get all the info about the Hubble Space Telescope (for example) that they could get at the planetarium. Or they could watch Netflix and enjoy films, art programs, or dance performances. Why leave home? Whatever is "out there" in our domes has to be pretty compelling to attract an audience at all, doesn't it?

### Keeping it relevant

If planetariums are going to continue to be relevant against this constant backdrop of media access, we in the dome community need to take some advice from entertainment industry, but also from history. We need to understand what appeals to audiences. For Hollywood media, the biggest indicator of what appeals is in the box office (although this isn't always an indicator of the quality of a film). If people pay to attend something, it shows up in the box office. (Of course, not all domes charge admission, so think of it this way: the success of a show is reflected in the audience sizes, the numbers of people who come back to see it, or bring their friends and family to see it.) We should define metrics we can use consistently to measure our domed success. Box office is one way, but not the most important in many places. Our focus is audience impact, and we should find ways to evaluate our effectiveness in achieving this goal.

### Engage audiences

As with Hollywood, if domers (mostly at the informal venues) ignore audience, it's at our own peril. Audiences are the lifeblood of our theaters. Without an audience we have nothing, and if our audience is not growing, we are dying — whether slowly or quickly.

Ultimately our success or failure depends on our audience. And they won't show up if we don't engage them. If you have a shrinking audience, simply adding more and better science, without learning

### Engage!

There are some time-honored principles that fulldome theaters and producers can learn from the Hollywood production model. They help us embrace our audiences, entertain and educate, and be more effective. Best of all, they don't pose a dichotomy between education and entertainment. Think about it: we learn from plays, movies, radio shows, podcasts, and all sorts of media. Fulldome should be no different; it should embody both education and entertainment and do it in a way

that gives audiences a memorable experience. As we know from educational research, memorability affects what audiences learn, and that's a good thing.

So what do we in fulldome do to engage our audiences? The answers need to be tailored for each facility, but in general, the most effective results come from show selection. This may mean investing in content that may be more expensive than you are accustomed to licensing. For some theaters, such expenses can be recouped

through revenue share models, although those are problematic.

Incorporating a live presenter in the dome can also raise the excitement and impact of the show and give your theater an advantage as it attracts and builds a loyal following.

Beyond that, theaters need to engage in marketing. What this really means is reaching out to the communities they serve to present themselves as attractive, appealing, and relevant experiences. Once a theater does that, it then has to deliver an exceptional audience experience. That will almost always mean bringing fresh, entertaining, and educational experiences that people can't get anywhere else.



*Audience engagement has long been a topic of discussion at IMERSA summits.*

and providing what engages your audience, you will fail. The priority and focus have to change for theaters to be truly viable. It's time to learn to entertain our audiences again. This means spending money on good movies and on marketing to let the audience know what you have to offer them. For those facilities where admission is charged, audience engagement potentially can transform a theater from a cost center to a revenue center. (Even if this is not necessarily true for those in schools, think about those students who delivered positive evaluations at the end of the semester — and consider what value that may have for school audiences.)



Or course, there are folks in our community who do this already. They say, “Let’s consider doing something different and really reach out to our audiences.” This can be something as simple as licensing a piece of content that showcases music and art, or focuses on a topic they don’t normally show, such as dinosaurs. Our fulldome community offers a wealth of possibilities. And for those who can’t license shows, streaming options are available.

In addition, taking a step toward expanding our vision to include audience preference means coming to an understanding of what audiences like and don’t like. We should not be afraid to ask these questions of our audiences through surveys, phone calls, member forums, or other creative means. When we review this feedback, we must be willing to adapt and change to increase our effectiveness.

### Support Producers

There is a small, delicate ecosystem of producers in the fulldome community who are very much in tune with what audiences want and like. Supporting their work is important. Not only are these producers the most obvious source of new content for our theaters, but their visions can help attract audiences hungry for new experiences. Our fulldome community benefits from producers who continue to expand the envelope of productions, who want to expand theater operators’ horizons.

However, many producers are struggling. Production budgets are low, and producers are getting beat up on pricing. They are competing with free content that may not be very good, but is popular because it’s free. And if an independent producer invests a lot of their own money on a show, it will very likely be *years* before

they will see any return on their investment. Producers can’t work for free; they have families to feed and productions to fund. And they do it for a tiny fraction of what a typical Hollywood or PBS production spends on its lineup of stellar shows.

The fulldome community is very lucky to have these producers, some of whom have been part of our community for dec-

so entices audiences, we need a heightened awareness of the ecosystem of producers, theaters, and audiences, and acknowledge that money does indeed drive the merry-go-round. It all comes back to audience members. They motivate us to acquire new shows, to produce our own content, and to deliver live lectures that will delight and educate them. What audi-

ences want and enjoy (and return for) should motivate theater administrations to re-examine the budgets they provide for show licensing.

In the long run, we need to look at planetariums in the future – a year out, ten years out. Will we embrace the kinds of productions that bring in audiences and also reflect the values we espouse in our domes about education and entertainment? That direction shows support for our producers, while at the same time showing respect for our audiences.

*Author’s note: Many thanks to Carolyn Collins Petersen of Loch Ness Productions for the insights she contributed to this article. In addition, special thanks to IMERSA board members Dan Neafus and Ryan Wyatt for their valuable input*



*Engaging the audience with fulldome video content requires careful thought about the content and the effect it has on the viewer.*

ades. Yet there are challenges ahead and we may lose them if we don’t nurture their work

The producers’ quandary is that there’s only so much they can afford to invest in a show. But the less they invest, the less “bang” it has. Money talks, especially in production, and if we want good shows, we as a community need to find ways to support productions that help us bring in audiences.

Yet there’s also a quandary on the theater side: some don’t have money to pay license fees. And if we want to get better content, to gain that Hollywood feel that

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\* New listing.

All films are 3D unless noted; underlined titles are 2D.

Updated information is printed in bold.

Unless noted, all films run about 40 minutes.

#### Angkor: Lost Empire of Cambodia

Definition Films, Helio Projects Asia; distributor: K2 Studios; director: Murray Pope; producers: Christopher Zaryc, David Gross, Murray Pope; DP: Earle Dresner; script: Murray Pope, Paul Phelan; executive producers: Ed Capelle, Mark Kresser, Nick Robinson, Kulikar Sotho, John Weiley. Release: Fall.

- Filmed in Cambodia earlier this year.
- Principal photography is complete, post production is under way.

#### Back From the Brink

Sean Casey Productions; distributor: Cosmic Picture; director, DP: Sean Casey; producers: Jen Casey, Sean Casey; script: Mose Richards. Release: Fall.

- Principal photography is complete, post production is under way.

#### Out of Bounds

Definition Films, Wild Pacific Media; distributor: K2 Studios; director: Caspar Mazzotti; producers: Nick Robinson, David Gross; DP: Earle Dresner; script: Caspar Mazzotti; executive producers: Mark Kresser, Robert Kresser, Jeff Cutler. Cast: Torah Bright, Jeremy Jones, Sammy Carlson. Release: November.

- Principal photography is complete, post production is under way.

#### Train Time

Stephen Low Company; distributor: Stephen Low Company; director, script: Stephen Low; producers: Pietro Serapiglia, Stephen Low; executive producer: Paul Globus. 2D. Release: January 2020.

- Principal photography is complete, post production is under way.

#### Asteroid Impact

Imax Corporation, Huahuang Pictures; distributor: Imax Corporation; director: W.D. Hogan; producers: Jini Durr, Phil Groves; DP: Sean MacLeod Phillips; script: Phil Groves; executive producers:

Sep '19	Jan '20	Jul '20
Beav	Angkor	OOB BFTB
	TrainT	Astlmp AncCav IAW Mars
		Snow
		OceCurr DDana
		SeaLion

Anna Chi, Phil Groves. Cast: Len J. Phillips, Steve Tsang, Bernadette Janssen. Release: Feb 14, 2020.

- Principal photography is complete, post production is under way.

#### Ancient Caves

Oceanic Research Group; distributor: MacGillivray Freeman Film Distribution; director, DP: Jonathan Bird; producers: Jonathan Bird, Art Cohen; script: Jonathan Bird, Art Cohen; score: Bruce Zimmerman; executive producer: Shaun MacGillivray. Cast: Dr. Gina Moseley, Dr. Larry Edwards, Brian Kakuk, Todd Kelly, Dr. Keith Tinker. 2D. Release: February 2020.

- All photography is complete, post production is under way.
- November: Recording score with City of Prague Philharmonic Orchestra.
- Fine cut will be shown at GSCA conference in September.
- World premiere will be held in St. Paul, MN, in February 2020.

#### Into America's Wild

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray. Release: February 2020.

- October: Additional filming scheduled in Utah and the Sierra Nevada.
- Post production is under way.

#### Mars 1001

Mirage 3D; distributor: K2 Studios; director, producer, writer: Robin Sip. Release: February 2020.

#### Sea Lions: Life by a Whisker

Definition Films; distributor: K2 Studios; producer: David Gross; script: Amelia McCarten; executive producer: Mark Kresser. Release: February 2020.

- Filmed recently in California and South Australia.
- Principal photography is complete, post production is under way.

#### Snow

Ouragan Films, nWave Studios; distributor: nWave Pictures; directors: Cyril Barbançon, Jacqueline Farmer; producer: Jacqueline Farmer; DPs: Cyril Barbançon, Jacqueline Farmer; script: Philippe Chappuis; score: Franck Marchal; executive producer: Eric Dillens. Release: Spring 2020.

- Filming has wrapped for the season, will resume near the end of the year.

#### Ocean Currents (wt)

Wild Pacific Media, Definition Films; distributor: K2 Studios; director: Nick Robinson; producers: Nick Robinson, Electra Manikakis, Peta Ayers; DP: Jon Shaw. Release: May 2020.

#### Dino Dana: The Movie

Sinking Ship Entertainment; distributor: Sinking Ship Entertainment; director: J.J. Johnson; producer: Eric Beldowski; DP: George Lajtai; script: J.J. Johnson, Christin Simms; score: Michael-Paul Ella;

executive producers: J.J. Johnson, Blair Powers, Christin Simms. Cast: Michaela Luci, Saara Chaudry, Nicola Correia-Damude, Amish Patel. 2D. Release: June 2020.

#### Tenet

Syncopy; distributor: Warner Bros.; director, writer: Christopher Nolan; producers: Christopher Nolan, Emma Thomas; DP: Hoyte Van Hoytema; score: Ludwig Göransson; executive producer: Thomas Hayslip. Cast: John David Washington, Michael Caine, Kenneth Branagh, Robert Pattinson. 2D. Release: July 17, 2020.

- June: Principal photography began in Tallinn, Estonia, and will continue in six other countries.

#### Cool Cities (wt)

Definition Films, Wild Pacific Media; distributor: K2 Communications; director: Nick Robinson; producer: David Gross; executive producers: Robert Kresser, Mark Kresser. Cast: Tim Jarvis. Release: Fall 2020.

#### Einstein's Incredible Universe (wt)

Cosmic Picture; distributor: tba; director: Daniel Ferguson; producers: Taran Davies, George Duffield, Daniel Ferguson; script: Daniel Ferguson, Mose Richards; DP: Reed Smoot. Release: fall 2020.

#### Wings 3D

Dorsey Pictures, Archipelago Films; distributor: SK Films. Release: Fall 2020.

- May-June: Filmed migratory birds in North Dakota, Nebraska, New Orleans, North Carolina.
- Summer: Filmed mallards, sandhill cranes, and yellow warblers in North Dakota, Wisconsin, and Nebraska.

#### Dinosaurs of Antarctica

Giant Screen Films; distributor: Giant Screen Films; director: David Clark; producers: Don Kempf, Deborah Raksany, Andy Wood; DP: Reed Smoot; script: Deborah Raksany, Andy Wood. Release: 2020.

#### Elephant

Wild Expectations, Ltd.; distributor: tba. Release: 2020.

#### Feathered Dinosaurs (wt)

Saint Thomas Productions; distributor: nWave Pictures. Narrator: James Faulkner. Release: 2020.

#### Journey to the Great Mayan Reef

Milbrand Cinema; distributor: tba; director, producer, DP: Lance Milbrand; editor: Dave Choice; score: Icarus Music. Cast: Kathleen Dudzinski, Eldon Bolton. Release: 2020.

April-June: Filming topside and underwater in Belize.

#### Secrets of the Sands

Atlantic Productions; distributor: Serengeti Entertainment. Release: 2020.

#### Wingsuit Flyers

Grand Schema; distributor: K2 Communications;



**CoolCit**  
**EIU**

**Wings**

**DOA**  
**Eleph**  
**FeaDin**

**JTTGMR**  
**SSands**  
**Wingsuit**

**SharkH**

**Ireland**  
**BluWha**

**SSea**

**AntITU**

director: Christopher J. Scott; producers: John Molli, Christopher J. Scott, Aschi Michel, Tom Fore; DP: Robert Hollingworth; script: Christopher J. Scott; executive producers: Rob Sharps, Doug Greenstein, W. Kyle Gore, Daniel Verbic, Tom McCollum. Release: 2020.

#### **Shark Heroes**

Distributor: K2 Studios; executive producer: Mark Kresser. Release: Early 2021.

– Filming began earlier this year.

#### **Ireland**

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray. Release: March 17, 2021.

– Principal photography is complete, post production is under way.

#### **Blue Whales**

Oceanic Films; distributor: tba; director: Hugh Pearson; producers: Hugh Pearson, Myles Connolly; DP: Hector Skevington-Postles; writers: Hugh Pearson, Myles Connolly. Cast: Diane Gendron. Release: March 2021.

#### **Secrets of the Sea**

Howard Hall Productions, Oceanic Research Group; distributor: tbd; directors: **Howard Hall**, Jonathan Bird; producers: Michele Hall, **Christine Bird**; DPs: Howard Hall, Jonathan Bird; script: Howard Hall; score: Bruce Zimmerman, Alan Williams; executive producers: Michele Hall, Christine Bird. Release: **Spring 2021**.

– **Summer: Filmed in California's Channel Islands, Bay of Fundy, Philippines.**

– **Shooting planned for Indonesia and the Bahamas in spring 2020.**

#### **Antarctica: Into the Unknown**

BBC Earth; distributor: SK Films; director: Fredi Devas; producers: Jonny Keeling, Myles Connolly; executive producer: Jonathan Williams. Release: 2021.

#### **DMR FILMS:**

Title	Dist	Release
Joker	WB	10/4/19
Gemini Man	PAR	10/11/19
Maleficent: Mistress of Evil	WDPD	10/18/19
Terminator: Dark Fate	PAR	11/01/19
Ford V Ferarri	FOX	11/15/19
Frozen 2	WDPD	11/22/19
Jumanji: The Next Level	SONY	12/13/19
Star Wars: Rise of Skywalker	WDPD	12/20/19
The King's Man	FOX	2/4/20
Mulan	WDPD	3/27/20
No Time to Die	MGM	4/04/20
Wonder Woman 1984	WB	6/5/20
Avatar 2	FOX	12/17/21



First Assistant Cameraman Rob Walker films Colorado's historic Durango Silverton train for MacGillivray Freeman's Into America's Wild.



# Bookings: September 2019 by Film

## 774 bookings of 94 films in 217 theaters

These listings do not include Hollywood films shown in multiplex IMAX theaters. Those films are listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens are also listed.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous

month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thorough-

ness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

**The key to film abbreviations is on page 17.**

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
A11FSE	Atlanta FMNH	6/1/19	5/30/20	Cleveland	Columbus COSI	1/10/18	6/30/20	Bugs	Portland OMSI ET	9/7/18	6/30/20
	Austin TSHM	9/1/19	8/30/20		Dayton	5/25/19	5/24/20		Raleigh	6/4/18	6/30/20
	Baton Rouge LASM	7/6/19	7/5/20		Denver MNS	5/17/19	5/16/20		Saint Augustine	8/17/19	8/16/20
	Birmingham AL	5/19/19	5/18/20		Edmonton TWS	1/19/18	6/30/20		Sudbury	9/4/18	6/30/20
	Bradford	5/17/19	5/16/20		Erie	6/30/18	6/30/20		Taichung NMNS	7/1/19	6/30/20
	Branson	6/14/19	6/13/20		Fort Worth	5/17/19	5/16/20		Tallahassee CLC	10/18/18	10/18/19
	Chantilly	5/17/19	5/17/20		Hague	5/21/19	11/21/19		Valencia Spn	4/1/19	6/30/20
	Chattanooga TA	6/14/19	6/13/20		Houston MNS	4/21/17	12/31/19		Virginia Beach AMSC	6/30/18	12/31/19
	Chicago MSI	5/24/19	5/23/20		Hutchinson	5/19/19	5/18/20		Columbus COSI	9/15/14	6/30/20
	Cincinnati MC	9/28/19	9/27/20		Indianapolis Imx	9/8/17	5/31/20		Davenport Put	10/1/12	4/28/20
	Cleveland	5/18/19	5/17/20		Kuwait SCK	6/14/18	12/31/19		Edmonton TWS	6/30/18	6/30/20
	Columbus COSI	5/24/19	9/2/19		London SM	5/17/19	5/16/20		San Diego RHF	7/1/14	6/30/20
	Copenhagen TBP	6/12/19	6/11/20		Melbourne MV	9/15/17	9/13/19		Victoria DCI	8/18/17	5/14/21
	Davenport Put	7/13/19	7/12/20		Memphis Pink	5/25/19	5/24/21		Fort Worth	6/10/17	9/30/19
	Dayton	5/25/19	5/24/20		Norwalk MA	5/17/19	5/16/20		Boston MOS	2/15/19	2/29/20
	Dearborn THF	6/17/19	6/16/20		Orlando SC	2/24/18	6/30/20		Charlotte DP	9/1/19	9/1/20
	Denver MNS	5/17/19	5/16/20		Pensacola NAM	5/17/19	5/16/20		Chicago MSI	3/1/19	3/31/20
	Edmonton TWS	5/17/19	9/14/19		Peoria RM	6/20/18	5/24/20		Denver MNS	10/19/18	10/31/19
	Fort Worth	5/17/19	5/16/20		Pittsburgh CSC	11/17/17	12/31/19		Edmonton TWS	2/1/19	2/28/20
	Garden City	5/21/19	5/20/20		Portland OMSI ET	2/16/18	2/16/20		Galveston	3/9/19	3/31/20
	Hague	5/21/19	11/21/19		Richmond SMV	5/1/18	6/30/20		Gatineau	2/1/19	2/28/20
	Hampton VASC	6/15/19	6/14/20		Sacramento Imx	9/8/17	6/30/20		Hutchinson	2/15/19	2/28/20
	Houston MNS	5/17/19	9/3/19		Seattle PSC 2	11/10/17	5/17/19		Memphis Pink	9/19/19	9/17/21
	Huntsville USSRC	6/1/19	5/30/20		Sinsheim	5/17/19	5/16/20		Saint Louis SC	12/22/18	12/31/19
	Hutchinson	5/17/19	5/16/20		Sioux Falls	12/21/17	5/31/20		Saint Paul SMM	3/1/19	3/1/20
	Indianapolis Imx	7/12/19	7/11/20		Speyer Dome	5/17/19	5/16/20		Seattle PSC 2	6/14/19	6/30/20
	Kagoshima MSC	7/1/19	10/1/19		Syracuse MOST	2/16/19	2/15/20		Singapore DC	9/17/19	3/17/20
	KSC 2	5/17/19	12/31/19		Tallahassee CLC	4/28/17	6/30/20		Tallahassee CLC	1/18/19	6/30/20
	London SM	5/17/19	5/16/20		Toronto OSC	10/6/17	11/6/20		Tijuana	10/15/18	10/14/19
	Los Angeles CSC	7/15/19	10/3/19		Vancouver TWS	12/22/17	6/30/20		Victoria DCI	3/29/19	3/31/20
	Lucerne STM	5/24/19	9/25/19		Victoria DCI	4/14/17	6/30/20		Columbus GA NIM	1/31/18	12/1/19
	Memphis Pink	5/25/19	5/24/21		Aguascalientes	4/5/19	10/1/19		Dayton	5/26/17	12/31/19
	Norwalk MA	5/17/19	5/16/20	AMJ	Austin Reg	3/1/19	6/1/20		Edmonton TWS	3/1/18	12/31/19
	Orlando SC	7/1/19	6/30/20		Baton Rouge LASM	5/25/19	5/24/20		Gatineau	9/1/15	12/31/20
	Osaka Sci	7/20/19	7/21/20		Cleveland	3/23/18	3/31/20		Hampton VASC	10/17/18	10/17/19
	Pensacola NAM	5/17/19	5/16/20		Dearborn THF	2/16/18	2/18/20		Hutchinson	12/31/17	1/31/20
	Peoria RM	5/25/19	5/24/20		Guayaquil	4/16/19	4/15/20		Peoria RM	4/2/15	2/28/20
	Philadelphia FI	5/17/19	5/17/20		Hampton VASC	10/1/18	9/30/19		Pittsburgh CSC	2/19/19	2/18/20
	Phoenix ASC	5/17/19	5/16/20		Hartberg	4/6/19	4/15/20		Raleigh	5/23/14	2/28/20
	Pittsburgh CSC	5/19/19	5/18/20		Kapurthala	6/15/18	6/14/20		San Jose Tech	5/15/19	6/30/20
	Portland OMSI ET	5/17/19	5/16/20		Lucerne STM	9/1/18	9/1/19		Vancouver TWS	11/7/15	11/13/19
	Raleigh	7/5/19	7/4/20		Mexicali	9/22/18	10/1/19		Aguascalientes	4/13/19	4/30/20
	Sacramento Imx	7/12/19	7/1/20		Mexico City PAP	3/15/18	12/31/19		Fort Worth	7/15/16	9/30/19
	Saint Paul SMM	5/17/19	5/3/20		Monterrey Pap	3/15/18	4/15/20		Portland OMSI ET	1/26/18	1/31/20
	Salt Lake City Clark	6/22/19	6/21/20		Moscow Kin	4/15/18	4/16/20		Fort Worth	5/28/16	9/30/19
	San Jose Tech	5/17/19	5/16/20		Pensacola NAM	2/26/19	2/27/20		Gatineau	7/9/18	3/20/20
	Seattle PSC 2	5/31/19	7/18/20		Peoria RM	2/16/18	2/17/20		Kolkata SC	3/1/19	12/1/19
	Shreveport	7/4/19	7/3/20		Pittsburgh CSC	1/25/19	1/24/20		Mumbai NMC	3/1/19	12/1/19
	Sinsheim	5/17/19	5/16/20		San Jose Tech	2/17/18	11/1/19		Speyer Dome	1/1/15	12/30/19
	Speyer Dome	5/17/19	5/16/20		Seattle PSC 2	9/7/18	9/6/19		Austin TSHM	10/1/17	9/1/19
	Tallahassee CLC	7/12/19	7/11/20		Shanghai 3D STM	7/24/19	7/23/20		Baltimore MSC	2/17/17	3/1/20
	Toronto OSC	5/17/19	11/16/20		Sioux Falls	2/1/19	5/30/20		Baton Rouge LASM	6/30/17	9/1/19
	Toulouse CDE	6/1/19	12/31/19		Tallahassee CLC	2/16/18	2/28/20		Bradford	1/1/18	12/31/19
	Valencia Spn	7/1/19	6/30/20		Lehi	9/6/19	9/5/20		Chantilly	2/17/17	2/16/20
	Victoria DCI	9/20/19	9/19/20	AMMM	London BFI Ode	9/1/18	2/6/20		Charlotte DP	8/26/17	12/31/19
	Washington NASM	5/17/19	5/17/20		Melbourne MV	7/11/16	4/15/21		Cleveland	3/17/17	3/31/20
	Yellowstone	5/17/19	5/16/20		Victoria DCI	4/16/18	4/15/21		Davenport Put	2/24/17	3/31/20
ACGOTS	Corpus Christi Lex	6/17/16	12/31/19		Stockholm	10/1/17	10/1/19		Dearborn THF	2/17/17	7/1/20
	Dayton	6/17/16	11/9/19		Galveston	11/17/18	11/30/19		Edmonton TWS	3/25/17	2/18/20
	Hampton VASC	11/10/17	11/9/19		Portland OMSI ET	1/26/18	1/31/20		Fort Lauderdale	2/17/17	6/6/20
	Hutchinson	5/29/17	11/30/19		Saint Felicien	4/1/18	11/30/19		Fort Worth	2/17/17	9/1/19
	Pensacola NAM	5/26/17	6/30/20		Gatineau	4/24/18	3/30/20		Garden City	12/1/17	12/31/19
	Toronto OP	6/1/18	6/1/20		Atlanta FMNH	1/11/18	1/10/20		Grand Rapids Cel	7/15/17	7/31/20
	Victoria DCI	5/3/19	5/31/20		Garden City	5/19/17	6/18/20		Hampton VASC	2/17/17	6/14/20
	Washington NASM	5/26/17	5/25/20		Kolkata SC	1/1/19	12/31/20		Harrisburg	2/18/17	3/11/20
AfricAdv	Katowice CC	9/30/19	9/30/19		Baltimore MSC	3/1/19	3/1/21		Hastings	10/19/17	10/1/19
	Krakow CC	9/30/19	9/30/19		Charlotte DP	11/24/18	11/23/19		Houston MNS	2/17/17	12/31/19
	Lodz CC	9/30/19	9/30/19		Dearborn THF	8/1/18	2/29/20		Indianapolis Imx	1/17/19	1/16/20
	Poznan CC	9/30/19	9/30/19		Erie	8/4/18	6/30/20		Jersey City	2/17/17	12/31/19
	Warsaw CC	9/30/19	9/30/19		Fort Lauderdale	6/1/18	5/31/20		Kuwait SCK	6/25/17	8/31/20
	Wroclaw CC	9/30/19	9/30/19		Garden City	9/25/18	9/24/19		Lansing Cel	6/30/17	7/31/20
AGWN	Boston NEA	7/1/19	2/15/20		Garza Garcia	6/27/19	10/31/19		Louisville KSC	2/17/17	2/28/20
	Dongguan STM	1/1/19	12/31/19		Gatineau	6/1/18	3/31/20		Milwaukee	7/10/17	6/30/21
	Galveston	5/31/19	11/30/19		Guangzhou GSC	5/1/19	5/1/20		Monterrey Pap	2/2/18	4/15/20
	Harbin STM	12/1/18	12/1/19		Hague	4/3/19	3/31/20		Moscow Kin	9/10/17	6/2/20
	Orlando SC	9/1/19	3/31/20		Houston MNS	2/12/19	2/11/20		Orlando SC	2/17/17	11/9/19
	Portland OMSI ET	3/1/19	2/29/20		Kuwait SCK	8/10/19	2/10/20		Peoria RM	2/18/17	6/1/20
	Saint Louis SC	9/14/18	9/13/19		Lehi	5/24/18	5/24/20		Philadelphia FI	3/1/18	9/1/19
	Seattle PSC 2	10/5/18	10/5/19		Los Angeles CSC	9/28/19	4/1/20		Pittsburgh CSC	11/17/17	12/31/19
	Shanghai 3D STM	1/1/19	1/1/20		Norwalk MA	3/24/18	6/30/20		Port of Spain	5/3/19	5/2/20
	Tijuana	4/12/19	4/11/20		Omaha Zoo	11/1/18	6/30/20		Portage Cel	6/30/17	7/31/20
	Hutchinson	1/19/18	1/31/20		Orlando SC	11/1/18	10/31/19		Regina	2/17/17	12/31/19
	Sacramento Imx	5/1/15	6/10/20		Pittsburgh CSC	8/31/18	12/31/19		Richmond SMV	2/18/17	9/1/19
	Birmingham AL	5/19/19	5/18/20						Saint Augustine	2/17/17	6/30/20
	Bradford	5/17/19	5/16/20						San Jose Tech	2/17/17	11/1/19

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
DSC	Sioux Falls	6/2/17	5/30/20	GC	Seattle PSC 2	5/3/19	5/2/20	MOC	Sioux Falls	6/1/18	12/31/20
	Thessaloniki SCTM	10/28/17	10/2/19		Singapore SC	3/16/19	3/15/20		Memphis Pink	2/9/19	5/22/20
	<b>Vancouver TWS</b>	<b>3/4/17</b>	<b>6/30/20</b>		Sudbury	2/15/19	6/30/20		Mobile	1/25/19	1/31/20
	Victoria DCI	3/17/17	12/31/19		Tijuana	2/22/19	2/22/20		Sudbury	9/7/17	10/31/19
	Washington NASM	2/17/17	2/16/20		Toronto OSC	2/15/19	2/14/20		Tallahassee CLC	5/1/19	1/1/20
	Edmonton TWS	9/14/18	9/23/19		Vancouver TWS	2/15/19	2/14/20		<b>Victoria DCI</b>	<b>8/30/19</b>	<b>9/15/20</b>
	Portland OMSI ET	6/13/19	6/14/21		Victoria DCI	2/15/19	2/14/20	MOF	Pensacola NAM	11/8/96	
	Gatineau	7/30/18	3/30/20		Yellowstone	5/17/19	5/16/20		Speyer Dome		12/31/19
	Kapurthala	6/15/18	6/14/20		Grand Canyon DCI	11/1/99	12/19		Hague	10/1/15	12/19
	Harrisburg	3/20/19			Grand Rapids Cel	9/1/18	7/31/20		Mumbai Gha INOX	1/1/18	12/31/19
Everest				GCA	Lansing Cel	5/1/19	7/31/20		Parker	1/30/19	1/29/20
ExpChesa	<b>Virginia Beach AMSC</b>	<b>9/3/19</b>	<b>10/12/21</b>		Portage Cel	9/1/18	7/31/20		Raleigh	11/1/15	10/17/19
	Baltimore MSC	3/1/19	6/30/21		Richmond SMV	6/1/16	9/1/19		San Diego RHF	11/8/13	4/3/20
	Calgary TS	9/1/17	9/1/20		Charlotte DP	11/1/17	10/1/20		Stockholm	9/18/15	9/1/19
	Davenport Put	10/15/16	10/14/19		Des Moines	10/1/16	9/1/20		Tallahassee CLC	3/17	3/20
	Edmonton TWS	6/2/17	6/1/20		Edmonton TWS	10/1/16	6/4/20	MounQues	Louisville KSC	6/14/19	6/13/20
	Kansas City Sci	10/15/16	10/14/19		Mobile	10/18/17	10/31/20		Milwaukee	10/1/18	9/30/19
	Melbourne MV	4/1/19	3/31/20		Seattle PSC 1	10/1/16	12/31/20		Baton Rouge LASM	3/1/17	3/31/21
	Philadelphia FI	2/11/17	12/31/19		Vancouver TWS	10/1/16	2/5/20		Cincinnati MC	2/1/19	12/31/19
	Raleigh	10/17/16	10/15/21		Gatineau	10/7/16	3/31/20		Melbourne MV	9/22/17	9/30/19
	Sacramento Imx	2/24/17		GWS	Hutchinson	7/1/17	12/31/19		Peoria RM	10/16/18	10/31/20
	Saint Augustine	10/15/16	10/16/20		San Jose Tech	10/31/18	1/31/20		Phoenix ASC	2/6/19	2/28/20
	Saint Louis SC	1/13/17	12/31/19		Syracuse MOST	6/1/19	6/1/20	ND	New Delhi ICC		
	Salt Lake City Clark	10/24/16	11/19/19		San Simeon DCI	8/17/96			Niagara Can DCI	7/1/86	
	San Jose Tech	10/15/16	10/30/19		Alamogordo	6/28/19	6/30/20		Niagara NY DCI	5/1/07	
	Tallahassee CLC	5/19/17	5/1/20		Boston NEA	6/28/19	6/30/20		Baton Rouge LASM	11/1/16	9/1/19
FightPil	Dayton	3/1/13			Chicago MSI	5/24/19	5/31/20		<b>Boston MOS</b>	<b>2/12/16</b>	<b>1/6/20</b>
	Charlotte DP	5/26/18	12/31/19		Lehi	6/28/19	6/30/20		Branson	3/18/16	4/12/20
	Davenport Put	3/27/14	6/1/20		New Orleans	5/9/19	5/31/20		Carnival Horizon	4/1/18	10/5/19
	Kenner	6/4/16	6/3/21	HidUniv	<b>Glasgow</b>		<b>2/28/20</b>		Carnival Vista	11/4/16	6/6/20
	Killeen	9/15/17	9/15/20		Grand Rapids Cel	5/2/19	7/31/20		Chattanooga TA	2/12/16	4/1/20
	Leon Exp	3/1/19	11/30/19		Hampton VASC	9/7/18	12/31/19		Cincinnati MC	1/1/19	2/1/21
	Lucerne STM	8/25/19	9/26/19		Lansing Cel	7/1/18	7/31/20		Cleveland	7/1/17	3/31/20
	Orlando SC	5/16/19	12/31/19		Portage Cel	5/2/19	7/31/20		Dearborn THF	3/25/16	7/1/20
	Hague	10/4/12	10/3/20		Tallahassee CLC	2/1/19	2/28/20		Dongguan STM	1/25/17	9/1/19
	Harrisburg	2/28/19	2/27/21		New Orleans	9/15/15	12/31/19		Edmonton TWS	2/12/16	10/15/19
	Louisville KSC	6/18/15	7/2/20		Baltimore MSC	7/1/15	9/1/19		Grand Rapids Cel	10/1/18	7/31/20
	Lucerne STM	11/1/17	10/31/19	HOTB	Berlin CS	6/3/19	6/3/20		Harrisburg	7/1/16	7/2/20
FMTTM	Portland OMSI ET	3/8/19	3/7/21		Boston MOS	2/13/15	12/31/19		Hartberg	6/1/19	6/1/21
	Raleigh	2/1/12	10/21		Cincinnati MC	2/1/19	2/1/21		Houston MNS	7/1/18	12/31/19
	San Diego RHF	11/1/14	4/20		Edmonton TWS	10/2/15			Hutchinson	2/19/16	9/1/19
	<b>Austin TSHM</b>	<b>1/11/13</b>	<b>3/31/20</b>		Grand Rapids Cel	9/1/18	7/31/20		Lansing Cel	10/1/18	7/31/20
	<b>Baton Rouge LASM</b>	<b>9/1/15</b>	<b>6/30/20</b>		Hangzhou LCSTM	6/1/19	5/31/20		<b>London BFI Ode</b>	<b>2/12/16</b>	<b>7/31/20</b>
	<b>Davenport Put</b>	<b>2/15/13</b>	<b>6/30/20</b>		Leon Exp	12/1/18	9/1/19		<b>Lucerne STM</b>	<b>3/17/16</b>	<b>9/25/19</b>
	<b>Dearborn THF</b>	<b>2/8/17</b>	<b>1/31/20</b>		Pittsburgh CSC	6/17/16	12/31/19		<b>Mexicali</b>	<b>4/22/18</b>	<b>10/1/19</b>
	<b>Edmonton TWS</b>	<b>12/26/13</b>	<b>6/30/20</b>		Portage Cel	9/1/18	7/31/20		Moscow Kin	9/17/16	12/1/19
	Gatineau	10/5/12	6/30/20		<b>Richmond SMV</b>	<b>3/14/15</b>	<b>10/1/19</b>		Pittsburgh CSC	2/12/16	12/31/19
	Harrisburg	2/2/14	6/30/20	Hurrican	Sacramento Imx	8/19/16	10/24/19		Portage Cel	10/1/18	7/31/20
FON	Hastings	3/17/13	6/30/20		Sudbury	9/24/15			Raleigh	2/27/16	9/1/19
	<b>Houston MNS</b>	<b>10/4/12</b>	<b>12/31/20</b>		Tallahassee CLC	1/1/19	2/28/20		Richmond SMV	4/10/16	9/1/19
	Lehi	1/19/19	9/19/20		Vancouver TWS	10/9/15	9/1/19		<b>Rochester MSC</b>	<b>8/2/19</b>	<b>1/1/20</b>
	London BFI Ode	9/6/13	6/30/20		Monterrey Pap	6/29/19	1/10/20		Sacramento Imx	2/19/16	3/25/20
	Louisville KSC	9/30/12	6/30/20		Atlanta FMNH	9/30/17	12/31/19		San Jose Tech	2/12/16	11/1/19
	Melbourne MV	3/21/13	9/13/20		Columbus COSI	9/22/18	9/30/19	OOBP	Shreveport	3/15/19	
	Memphis Pink	3/1/14	5/31/20		Lehi	9/29/17	9/30/19		Sinsheim	3/4/16	3/1/20
	Portland OMSI ET	1/7/14	6/30/20		Phoenix ASC	10/19/18	10/31/19		<b>Vancouver TWS</b>	<b>2/12/16</b>	<b>6/30/20</b>
	Raleigh	10/19/17	6/30/20		Victoria DCI	11/16/18	11/30/19		Athens Eug	3/1/19	3/31/20
	Regina	1/18/14	11/29/19	ISR	<b>Albuquerque NMMNH</b>	<b>9/1/19</b>	<b>8/31/20</b>		Birmingham AL	9/30/18	9/30/19
	Richmond SMV	5/1/13	6/30/20		Dearborn THF	7/1/19	6/30/20		Columbus COSI	9/22/18	9/30/19
	Sacramento Imx	8/13/13	6/30/20		Edmonton TWS	12/26/13	6/30/20		Denver MNS	9/1/18	9/30/19
	Saint Augustine	1/18/13	12/31/20		Hague	3/31/14	12/31/19		<b>Kuwait SCK</b>	<b>8/20/18</b>	<b>10/31/19</b>
	San Diego NHM	1/7/19	9/2/19		Jersey City	9/1/18	8/31/20		New York AMNH	7/1/19	1/5/20
	<b>San Diego RHF</b>	<b>10/12/12</b>	<b>6/30/20</b>		London BFI Ode	1/1/14	12/31/19		Norwalk MA	10/5/18	10/31/19
	Victoria DCI	4/5/13	6/30/20		Louisville KSC	1/20/14	7/20/20		Peoria RM	9/28/18	9/30/19
	Berlin CS	4/20/14	10/19/19		Sacramento Imx	9/15/14	10/23/19		Portland OMSI ET	4/20/18	4/30/20
	Davenport Put	1/29/19	10/20/20		Salt Lake City Clark	12/21/18	11/21/19		Stockholm	2/22/19	2/21/20
	Katowice CC	6/18/14	9/30/19	JMCSO	San Diego RHF	11/20/15	4/3/20		Sudbury	3/9/19	6/30/20
G3DWN	Krakow CC	6/18/14	9/30/19		Speyer Dome	12/12/13	12/1/19		Tallahassee CLC	6/7/19	12/31/20
	Lodz CC	6/18/14	9/30/19		Harbin STM	12/1/18	12/1/19		Virginia Beach AMSC	1/1/19	1/31/20
	Melbourne MV	4/11/19	4/10/20		<b>Edmonton TWS</b>	<b>12/26/13</b>	<b>6/30/20</b>	Pandas	Shreveport	3/15/19	
	Poznan CC	6/18/14	9/30/19		<b>Hague</b>		<b>6/30/20</b>		Atlanta FMNH	1/31/19	2/1/20
	Prague CC	5/22/14	12/31/19		Kuwait SCK	7/26/19	8/31/20		Poitiers Imax	2/9/19	2/8/20
	Salt Lake City Clark	11/1/18	10/31/19		Al Khobar	6/1/19	6/1/20		Sinsheim	3/28/19	3/27/20
	Warsaw CC	6/18/14	9/30/19		Dayton	3/6/15	12/1/19		Valencia Spn	1/7/19	6/30/20
	Wroclaw CC	10/4/17	9/30/19	JTS	Hampton VASC	2/21/15	2/20/20		Charleston CCAS	1/1/19	1/1/21
	Alexandria BA	1/30/19	1/29/20		KSC 1	2/27/15			Hague	6/9/15	12/19
	Atlanta FMNH	12/15/18	12/14/19		Pensacola NAM	4/1/15	11/30/19		Louisville KSC	7/4/14	7/20/20
	Boston MOS	7/5/18	9/1/19		<b>Tallahassee CLC</b>	<b>6/22/18</b>	<b>6/21/21</b>		Vantaa	1/27/17	1/26/20
	Chattanooga TA	5/24/19	5/23/20		Thessaloniki SCTM	12/14/18	1/13/20	RobotsNG	Bogota Mal	6/1/19	5/31/20
	<b>Cleveland</b>	<b>8/1/18</b>	<b>10/1/19</b>		Toronto OSC	10/15/18	10/15/19		Dearborn THF	3/25/16	1/31/20
	Edmonton TWS	7/1/18	9/14/20		Washington NASM	3/6/15			Regina	9/1/18	9/1/19
	Fort Lauderdale	10/5/18	10/4/19		Edmonton TWS	1/16/15			San Jose Tech	10/3/15	10/31/20
	Harrisburg	7/6/18	7/22/21		<b>Monterrey Pap</b>	<b>6/10/16</b>	<b>12/31/19</b>		Tallahassee CLC	10/16/15	11/8/19
	Houston MNS	3/8/19	3/8/20		<b>Norwalk MA</b>	<b>7/1/14</b>	<b>12/31/19</b>		Beijing 3D CSTM	1/1/19	6/30/20
	Jersey City	11/23/18	11/22/19		Speyer Dome	5/25/17	12/31/19		Philadelphia FI	2/2/19	2/2/21
	Lubbock SS	5/24/19	11/24/19	Kenya	Hartberg	9/7/18	9/6/19		Victoria DCI	9/22/17	12/31/19
	Milwaukee	3/30/19	6/30/20		Davenport Put		4/26/20	SOE	Al Khobar	7/1/19	7/1/20
	Phoenix ASC	5/24/19	9/19/19		Raleigh	1/1/15	7/2/20		Hong Kong SM	1/1/19	
	Port of Spain	1/30/19	1/29/20		Sacramento Imx	7/1/15	12/31/19		Melbourne MV	7/1/19	7/1/20
	Saint Augustine	8/20/18	8/19/20		Saint Augustine		6/14/20		Victoria DCI	9/1/18	
	Atlanta FMNH	5/3/19	4/30/20		San Diego RHF		4/3/20		Chantilly	7/12/19	7/12/20
	Beijing 3D CSTM	5/2/19	5/5/20	LITAOA	Chantilly	5/1/15			Chicago MSI	8/2/19	5/25/20
	<b>Boston MOS</b>	<b>7/5/19</b>	<b>1/6/20</b>		Davenport Put	7/1/16	10/1/20		<b>Salt Lake City Clark</b>	<b>8/17/19</b>	<b>8/16/20</b>
	<b>Edmonton TWS</b>	<b>9/15/19</b>	<b>9/14/20</b>		Edmonton TWS	1/1/19	12/31/19		Washington NASM	7/12/19	7/12/20
	Fort Lauderdale	2/15/19	2/14/20		London BFI Ode	10/16/15		SpaceNex	Beijing 3D CSTM	4/1/19	

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
<b>Baku</b>	Baltimore MSC	8/29/19		<b>Rostov-on-Don KM</b>	8/29/19				Edmonton TWS	6/21/19	9/23/20	
		7/1/19		<b>Ryazan KM</b>	8/29/19			<b>Erie</b>		4/27/19	10/30/19	
<b>Barnaul</b>	Birmingham AL	8/29/19		Sacramento Imx	3/15/19			<b>Hastings</b>		9/13/18	6/30/20	
	Bradford	3/15/19		<b>Saint Augustine</b>	8/19/19			Indianapolis Imx		5/17/19	11/16/19	
	Branson	4/12/19		Saint Louis SC	3/15/19			Melbourne MV		5/12/18	12/31/19	
	Carnival Horizon	3/15/19		<b>Saint Petersburg Ge FK</b>	8/29/19			<b>Omaha Zoo</b>		9/1/19	2/28/20	
	Carnival Vista	3/15/19		<b>Saint Petersburg Pi FK</b>	8/29/19			Port of Spain		9/27/18	9/26/19	
	Chantilly	3/15/19		<b>Saint Petersburg FK</b>	8/29/19			<b>Sacramento Imx</b>		9/21/18	5/31/20	
	Charleston CCAS	7/15/19		<b>Saint Petersburg KS</b>	8/29/19			<b>Sioux Falls</b>		9/1/18	1/31/20	
	Charlotte DP	3/15/19		Salt Lake City Clark	3/30/19	3/29/20		<b>Sudbury</b>		12/7/18	6/30/20	
	<b>Chelyabinsk CP</b>	8/29/19		<b>Samara KM</b>	8/29/19			Virginia Beach AMSC		6/30/18	9/30/19	
	Chicago NP AMC	3/15/19		San Diego RHF	3/15/19			<b>TurtTale</b>		Katowice CC	9/30/19	
	Cleveland	6/15/19		San Jose Tech	3/22/19			Krakow CC			9/30/19	
	Columbus COSI	3/15/19		<b>Saratov CP</b>	8/29/19			Lodz CC			9/30/19	
	Davenport Put	3/15/19		Seattle PSC 2	3/15/19			Poznan CC			9/30/19	
	Dearborn THF	3/15/19		Shreveport	3/15/19			Warsaw CC			9/30/19	
	Denver MNS	3/15/19		Sioux Falls	6/1/19			Wroclaw CC			9/30/19	
	Edmonton TWS	3/15/19		<b>Stavropol CP</b>	8/29/19			Gatineau		7/30/18	3/30/20	
	Fort Lauderdale	4/19/19		Sudbury	3/11/15			Philadelphia FI		10/13/18	10/1/19	
	Fort Worth	3/15/19		<b>Surgut CP</b>	8/29/19			Albuquerque NMMNH		10/15/18	10/14/19	
	Hague	6/18/19		<b>Syktivkar</b>	8/29/19			<b>Atlanta FMNH</b>		9/6/19	9/5/20	
	Hampton VASC	3/15/19		Syracuse MOST	4/15/19			Boston MOS		11/9/18		
	Hastings	3/15/19		Tallahassee CLC	3/15/19			Charlotte DP		9/19		
	Houston MNS	4/26/19		Tijuana	7/21/19			Chattanooga TA		6/28/19	12/28/19	
	Indianapolis Imx	3/15/19		<b>Tolyatti Mor</b>	8/29/19			Chicago MSI		3/19		
	Jersey City	6/24/19		<b>Tomsk KM</b>	8/29/19			Cincinnati MC		12/21/18		
	<b>Kaliningrad CP</b>	8/29/19		Toronto OP	7/1/19			Davenport Put		11/9/18	11/8/19	
	Kansas City Sci	6/14/19		Toronto OSC	4/12/19			Denver MNS		1/24/19	1/23/20	
	Kaohsiung NSTM	7/1/19		<b>Tula CP</b>	8/29/19			Edmonton TWS		10/12/18	10/11/19	
	<b>Krasnodar</b>	8/29/19		<b>Tumen CP</b>	8/29/19			<b>Erie</b>		2/15/19	6/30/20	
	<b>Krasnoyarsk CP</b>	8/29/19		<b>Ufa CP</b>	8/29/19			Gatineau		6/1/19	1/6/20	
	<b>Kursk</b>	8/29/19		<b>Ulyanovsk CP</b>	8/29/19			<b>Hong Kong SM</b>		9/1/19	4/30/20	
	<b>Lipetsk KM</b>	8/29/19		Vancouver TWS	5/1/19			Kagoshima MSC		12/18	12/19	
	Los Angeles CSC	3/15/19		Victoria DCI	5/1/19			Kuwait SCK		6/4/19	12/31/19	
	Louisville KSC	3/15/19		Virginia Beach AMSC	5/15/19			Lehi		10/13/18	10/12/19	
	Lubbock SS	3/10/19		<b>Vladivostok KM</b>	8/29/19			<b>Los Angeles CSC</b>		1/16/19	12/31/19	
	Melbourne MV	6/1/19		<b>Vladivostok OCT</b>	8/29/19			Lubbock SS		7/5/19	1/30/20	
	Memphis Pink	9/14/19		<b>Volgograd CP</b>	8/29/19			Melbourne MV		3/21/19	3/20/20	
	Mobile	5/4/19		<b>Voronezh CP</b>	8/29/19			<b>Milwaukee</b>		9/1/19	8/31/21	
	Montreal SC	5/15/19		Washington NASM	3/15/19			<b>Philadelphia FI</b>		9/15/19	9/30/20	
	<b>Moscow Kar</b>	8/29/19		<b>Yekaterinburg CP</b>	8/29/19			<b>Phoenix ASC</b>		2/22/19	6/30/20	
	<b>Moscow Khi KS</b>	8/29/19		Fort Worth	3/1/17	9/30/19		Portland OMSI ET		10/13/18	10/12/19	
	Moscow Kin	8/29/19		Portland OMSI ET	1/26/18	1/31/20		Richmond SMV		6/1/19	5/31/20	
	<b>Moscow Koz KM</b>	8/29/19		Garza Garcia	4/13/19	10/13/19		Saint Louis SC		5/17/19		
	<b>Moscow Kun Kar</b>	8/29/19		Harrisburg	2/1/18	3/31/21		Saint Paul SMM		9/19		
	<b>Moscow Kut FK</b>	8/29/19		Louisville KSC	9/21/17	9/30/19		Salt Lake City Clark		1/16/19	2/15/20	
	<b>Moscow NY KS</b>	8/29/19		Melbourne MV	9/22/17	9/30/19		San Diego RHF		11/9/18		
	<b>Moscow Pol FK</b>	8/29/19		Memphis Pink	11/17/18	5/22/20		<b>San Jose Tech</b>		8/15/19	8/14/20	
	<b>Moscow Pra KM</b>	8/29/19		Monterrey Pap	4/13/19	10/13/19		Vancouver TWS		11/17/18	9/30/19	
	<b>Moscow Sap FK</b>	8/29/19		Peoria RM	6/30/18	6/30/20		<b>Victoria DCI</b>		1/18/19	6/30/20	
	<b>Moscow Tit KM</b>	8/29/19		Pittsburgh CSC	11/15/17	11/30/19		Charlotte DP		9/19/18	9/30/19	
	<b>Moscow TS KS</b>	8/29/19		Hutchinson	7/1/17	12/31/19		Davenport Put		8/20/17	9/30/19	
	<b>Mytishchi</b>	8/29/19		Melbourne MV	9/22/17	9/30/19		Lucerne STM		9/21/17	9/30/19	
	<b>Naberezhnye CP</b>	8/29/19		Phoenix ASC	12/1/18	12/31/19		Melbourne MV		1/4/18	2/1/21	
	<b>Nizhny Novgorod CP</b>	8/29/19		Huntsville USSRC	5/1/19	4/30/20		Portland OMSI ET		1/26/18	1/31/20	
	Norwalk MA	3/15/19		Glasgow	4/1/15	5/20/20		Richmond SMV		2/1/17		
	<b>Novokuznetsk FK</b>	8/29/19		Grand Rapids Cel	6/2/18	7/31/20		<b>Hastings</b>		9/2/19	1/2/20	
	<b>Novosibirsk CP</b>	8/29/19		Lansing Cel	6/1/18	7/31/20		WM		Louisville KSC	2/8/14	12/31/19
	Omaha Zoo	5/1/19		Moscow Kin	11/1/16	12/1/19		<b>WOTA</b>		Galveston	11/17/18	11/30/19
	Orlando SC	4/1/19		Portage Cel	6/1/18	7/31/20				Saint Felicien	4/1/18	11/30/19
	Peoria RM	3/30/19		Tallahassee CLC	2/1/19	2/28/20				San Diego RHF	12/7/18	12/31/19
	<b>Perm</b>	8/29/19		Copenhagen TBP	4/14/19	4/13/20		<b>WTM</b>		Quantic	7/31/17	
	Philadelphia FI	4/13/19		<b>Hong Kong SM</b>	7/1/19	9/30/21		<b>Singapore DC</b>		4/1/19	10/1/19	
	Portland OMSI ET	3/15/19		Huntsville USSRC	5/1/19	12/31/20		Bradford		9/16/15	9/30/19	
	Quantic	5/10/19		KSC 1	5/1/19	4/30/20		Erie		9/15/16	12/15/19	
	Raleigh	3/15/19		McMinnville	1/1/19	12/31/19		Melbourne MV		9/22/17	9/30/19	
	Regina	3/15/19		<b>Columbus COSI</b>	9/21/19	2/28/20		Portland OMSI ET		1/26/18	1/31/20	
				Denver MNS	8/22/19	8/21/20		<b>Yell</b>		Yellowstone	5/1/14	12/31/20

## September 2019 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
<b>Aguaascalientes</b>	<b>AMJ</b>	4/5/19	10/1/19		<b>FOTB</b>	1/11/13	3/31/20		<b>GBRF</b>	7/5/19	1/6/20
	DinoAliv	4/13/19	4/30/20	<b>Baku</b>	<b>SupDogs</b>	8/29/19			HumpbWha	2/13/15	12/31/19
<b>Al Khobar</b>	JTS	6/1/19	6/1/20	<b>Baltimore MSC</b>	BackWild	3/1/19	3/1/21		<b>NPA</b>	2/12/16	1/6/20
	SOE	7/1/19	7/1/20		DreamBig	2/17/17	3/1/20		Volcanoes	11/9/18	
<b>Alamogordo</b>	HiddPac	6/28/19	6/30/20		ExtrWeat	3/1/19	6/30/21	<b>Boston NEA</b>	AGWN	7/1/19	2/15/20
<b>Albuquerque NMMNH</b>	<b>ISR</b>	9/1/19	8/31/20		HumpbWha	7/1/15	9/1/19	<b>Bradford</b>	HiddPac	6/28/19	6/30/20
	MA	2/1/19	2/10/20		SupDogs	7/1/19			A11FSE	5/17/19	5/16/20
	SupDogs	4/19/19		<b>Barnaul</b>	<b>SupDogs</b>	8/29/19			AmazAdeve	5/17/19	5/16/20
	Volcanoes	10/15/18	10/14/19	<b>Baton Rouge LASM</b>	A11FSE	7/6/19	7/5/20		DreamBig	1/1/18	12/31/19
<b>Alexandria BA</b>	GBR3D	1/30/19	1/29/20		AMJ	5/25/19	5/24/20		SupDogs	4/12/19	
<b>Anapa KC</b>	<b>SupDogs</b>	8/29/19			DreamBig	6/30/17	9/1/19	<b>Branson</b>	WWDDPP3D	9/16/15	9/30/19
<b>Astrakhan KM</b>	<b>SupDogs</b>	8/29/19			<b>FOTB</b>	9/1/15	6/30/20		A11FSE	6/14/19	6/13/20
<b>Athens Eug</b>	OOPB	3/1/19	3/31/20		Mummies	3/1/17	3/31/21		NPA	3/18/16	4/12/20
<b>Atlanta FMNH</b>	A11FSE	6/1/19	5/30/20		NPA	1/11/16	9/1/19		SupDogs	3/15/19	
	AsterME	1/11/18	1/10/20	<b>Beijing 3D CSTM</b>	GBRF	5/2/19	5/5/20	<b>Calgary TS</b>	ExtrWeat	9/1/17	9/1/20
	GBR3D	12/15/18	12/14/19		SFLIS	1/1/19	6/30/20	<b>Carnival Horizon</b>	NPA	4/1/18	10/5/19
	GBRF	5/3/19	4/30/20		SpaceNex	4/1/19	3/31/20		SupDogs	3/15/19	
	IncrPred	9/30/17	12/31/19	<b>Berlin CS</b>	G3DNW	4/20/14	10/19/19	<b>Carnival Vista</b>	NPA	11/4/16	6/6/20
	MA	2/9/18	2/8/20		HumpbWha	6/3/19	6/3/20		SupDogs	3/15/19	
	Penguins	1/31/19	2/1/20	<b>Birmingham AL</b>	A11FSE	5/19/19	5/18/20	<b>Chantilly</b>	A11FSE	5/17/19	5/17/29
	SupDogs	5/15/19			AmazAdeve	5/19/19	5/18/20		DreamBig	2/17/17	2/16/20
	<b>Volcanoes</b>	9/6/19	9/5/20		OOPB	9/30/18	9/30/19		LITAOA	5/1/15	
<b>Atlantic City</b>	SupDogs	3/15/19			SupDogs	3/15/19			SOTU	7/12/19	7/12/20
<b>Austin Reg</b>	AMJ	3/1/19	6/1/20	<b>Bogota Mal</b>	RobotsNG	6/1/19	5/31/20		SupDogs	3/15/19	
<b>Austin TSHM</b>	<b>A11FSE</b>	9/1/19	8/30/20	<b>Boston MOS</b>	Cuba	2/15/19	2/29/20	<b>Charleston CCAS</b>	PTJH	1/1/19	1/1/21
	DreamBig	10/1/17	9/1/19		GBR3D	7/5/18	9/1/19		SupDogs	7/15/19	



Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close	
Charlotte DP	BackWild	11/24/18	11/23/19	Fort Lauderdale	TurtOdys	4/27/19	10/30/19	Indianapolis Imx	AmazAdve	5/19/19	5/18/20	
	Cuba	9/1/19	9/1/20		Volcanoes	2/15/19	6/30/20		Cuba	2/15/19	2/28/20	
	DreamBig	8/26/17	12/31/19		WWDP3D	9/15/16	12/15/19		D-Day	12/31/17	1/31/20	
	FlyMons	5/26/18	12/31/19		BackWild	6/1/18	5/31/20		GWS	7/1/17	12/31/19	
	GlobSoun	11/1/17	10/1/20		DreamBig	2/17/17	6/6/20		NPA	2/19/16	9/1/19	
Chattanooga TA	SupDogs	3/15/19		Fort Worth	GBR3D	10/5/18	10/4/19	Jersey City	SpaceNex	9/8/17	3/31/20	
	Volcanoes	9/19			GBRF	2/15/19	2/14/20		SpacJunk	10/31/14	11/30/20	
	WildAfri	9/19/18	9/30/19		SupDogs	4/19/19			TOTIA	7/1/17	12/31/19	
	A11FSE	6/14/19	6/13/20		A11FSE	5/17/19	5/16/20		A11FSE	7/12/19	7/11/20	
	GBR3D	5/24/19	5/23/20		AmazAdve	5/17/19	5/16/20		AmazAdve	9/8/17	5/31/20	
Chelyabinsk CP	NPA	2/12/16	4/1/20	Galveston	CRA	6/10/17	9/30/19	Kagoshima MSC	DreamBig	1/17/19	1/16/20	
	Volcanoes	6/28/19	12/28/19		DinoAliv	7/15/16	9/30/19		SupDogs	3/15/19		
	SupDogs	8/29/19			Dolphins	5/28/16	9/30/19		TurtOdys	5/17/19	11/16/19	
	A11FSE	5/24/19	5/23/20		DreamBig	2/17/17	9/1/19		DreamBig	2/17/17	12/31/19	
	Cuba	3/1/19	3/31/20		GBRF	7/26/19	7/25/20		GBR3D	11/23/18	11/22/19	
Chicago MSI	HiddPac	5/24/19	5/31/20	Garden City	SupDogs	3/15/19		Kalinograd CP	GBRF	3/15/19	3/14/20	
	SOTU	8/2/19	5/25/20		TA	3/1/17	9/30/19		Jerusale	9/1/18	8/31/20	
	Volcanoes	3/19			AGWN	5/31/19	11/30/19		SupDogs	6/24/19		
	SupDogs	3/15/19			AOTE	11/17/18	11/30/19		A11FSE	7/1/19	10/1/19	
	A11FSE	9/28/19	9/27/20		Cuba	3/9/19	3/31/20		Volcanoes	12/18	12/19	
Chicago NP AMC	HumpbWha	2/1/19	2/1/21	Houston MNS	GBRF	8/30/19	8/18/20	Kansas City Sci	SupDogs	8/29/19		
	Mummies	2/1/19	12/31/19		WOTA	11/17/18	11/30/19		ExtrWeat	10/15/16	10/14/19	
	NPA	1/1/19	2/1/21		A11FSE	5/21/19	5/20/20		GBRF	7/4/19	7/3/20	
	Volcanoes	12/21/18			AsterME	5/19/17	6/18/20		SupDogs	6/14/19		
	A11FSE	5/18/19	5/17/20		BackWild	9/25/18	9/24/19		SupDogs	7/1/19		
Cincinnati MC	AmazAdve	1/9/18	6/30/20	Kapurthala	DreamBig	12/1/17	12/31/19	Kaohsiung NSTM	AMJ	6/15/18	6/14/20	
	AMJ	3/23/18	3/31/20		BackWild	6/27/19	10/31/19		Everest	6/15/18	6/14/20	
	DreamBig	3/17/17	3/31/20		TinyGian	4/13/19	10/13/19		AfricAdv	9/30/19		
	GBR3D	8/1/18	10/1/19		Arabia	4/24/18	3/30/20		G3DNW	6/18/14	9/30/19	
	NPA	7/1/17	3/31/20		BackWild	6/1/18	3/31/20		TurtTale	9/30/19		
Cleveland	SupDogs	6/15/19		Katowice CC	Cuba	2/1/19	2/28/20	Kenner	FlyMons	6/4/16	6/3/21	
	A11FSE	5/24/19	9/2/19		D-Day	9/1/15	12/31/20		FlyMons	9/15/17	9/30/19	
	AmazAdve	1/10/18	9/2/19		Dolphins	7/9/18	3/20/20		AsterME	1/1/19	12/31/20	
	Bugs	9/15/14	6/30/20		Everest	7/30/18	3/30/20		Dolphins	3/1/19	12/1/19	
	IncrPred	9/22/18	9/30/19		FOtb	10/5/12	6/30/20		Krakow CC	AfricAdv	9/30/19	
Columbus COSI	OOPB	9/22/18	9/30/19	Grand Canyon DCI	GBRF	7/2/19	7/1/20	Krasnodar		G3DNW	6/18/14	9/30/19
	SupDogs	3/15/19			GWS	10/7/16	3/31/20			TurtTale	9/30/19	
	TurtOdys	9/21/19	2/28/20		VanGogh	7/30/18	3/30/20			SupDogs	8/29/19	
	D-Day	1/31/18	12/1/19		Volcanoes	6/1/19	1/6/20			SupDogs	8/29/19	
	A11FSE	6/12/19	6/1/20		Glasgow	HidUniv	2/28/20			Krasnoyarsk CP	JTS	2/27/15
Corpus Christi Lex	TTS	4/14/19	4/13/20	TTA		4/1/15	5/20/20	KSC 1	TTS	5/1/19	4/30/20	
	ACGOTS	6/17/16		GC		11/1/99	12/19	KSC 2	A11FSE	5/17/19	12/31/19	
	A11FSE	7/13/19	7/12/20	DreamBig		7/15/17	7/31/20	Kursk	SupDogs	8/29/19		
	Bugs	10/1/12	4/28/20	GCA		9/1/18	7/31/20		AmazAdve	6/14/18	12/31/19	
	Davenport Put	DreamBig	2/24/17	3/31/20	HidUniv	5/2/19	7/31/20		BackWild	8/10/19	2/10/20	
ExtrWeat		10/15/16	10/14/19	HumpbWha	9/1/18	7/31/20	DreamBig		6/25/17	8/31/20		
FlyMons		3/27/14	6/1/20	NPA	10/1/18	7/31/20	JTM		7/26/19	8/31/20		
FOtb		2/15/13	6/30/20	TTA	6/2/18	7/31/20	OOPB	8/20/18	10/31/19			
G3DNW		1/29/19	10/20/20	Guangzhou GSC	BackWild	5/1/19	5/1/20	Volcanoes	6/4/19	12/31/19		
Dayton	L&C	4/26/20			AMJ	4/16/19	4/15/20	DreamBig	6/30/17	7/31/20		
	LITAOA	7/1/16	10/1/20		BackWild	4/3/19	3/31/20	GCA	5/1/19	7/31/20		
	Meerkats	6/1/17	5/31/20		A11FSE	5/21/19	11/21/19	HidUniv	7/1/18	7/31/20		
	SupDogs	3/15/19			AmazAdve	5/21/19	11/21/19	NPA	10/1/18	7/31/20		
	Volcanoes	11/9/18	11/8/19	BackWild	2/12/19	2/1/20	TTA	6/1/18	7/31/20			
Dearborn THF	WildAfri	8/20/17	9/30/19	Hague	FON	10/4/12	10/3/20	Lehi	AMMM	9/6/19	9/5/20	
	A11FSE	5/25/19	5/24/20		Jerusale	3/31/14	12/31/19		BackWild	5/24/18	5/24/20	
	ACGOTS	6/17/16	12/31/19		JTM		6/30/20		FOtb	1/19/19	9/19/20	
	AmazAdve	5/25/19	5/24/20		MOTUW	10/1/15	12/19		HiddPac	6/28/19	6/30/20	
	D-Day	5/26/17	12/31/19		PTJH	6/9/15	12/19		IncrPred	9/29/17	9/30/19	
Denver MNS	FightPil	3/1/13		Hampton VASC	SupDogs	6/18/19		Volcanoes	10/13/18	10/12/19		
	JTS	3/6/15	12/1/19		A11FSE	6/15/19	6/14/20	FlyMons	3/1/19	11/30/19		
	A11FSE	6/17/19	6/16/20		ACGOTS	11/10/17	11/9/19	HumpbWha	12/1/18	9/1/19		
	AMJ	2/16/18	2/18/20		AMJ	10/1/18	9/30/19	SupDogs	8/29/19			
	BackWild	8/1/18	2/29/20		D-Day	10/17/18	10/17/19	AfricAdv	9/30/19			
Des Moines	DreamBig	2/17/17	7/1/20	Hangzhou LCSTM	DreamBig	2/17/17	6/14/20	Lodz CC	G3DNW	6/18/14	9/30/19	
	FOtb	2/8/17	1/31/20		HidUniv	9/7/18	12/31/19		TurtTale	9/30/19		
	ISR	7/1/19	6/30/20		JTS	2/21/15	2/20/20		AMMM	9/1/18	2/6/20	
	NPA	3/25/16	7/1/20		SupDogs	3/15/19			FOtb	9/6/13	6/30/20	
	RobotsNG	3/25/16	1/31/20		HumpbWha	6/1/19	5/31/20		Jerusale	1/1/14	12/31/19	
Dongguan STM	SupDogs	3/15/19		Harrisburg	AGWN	12/1/18	12/1/19	London SM	LITAOA	10/16/15		
	A11FSE	5/17/19	5/16/20		JMCSO	12/1/18	12/1/19		NPA	2/12/16	7/31/20	
	AmazAdve	5/17/19	5/16/20		DreamBig	2/18/17	3/1/20		A11FSE	5/17/19	5/16/20	
	Cuba	10/19/18	10/31/19		ExpChesa	3/20/19			A11FSE	7/15/19	10/3/19	
	OOPB	9/1/18	9/30/19		FON	2/28/19	2/27/21		BackWild	9/28/19	4/1/20	
Edmonton TWS	SupDogs	3/15/19		Hartberg	FOtb	2/2/14	6/30/20	Louisville KSC	SupDogs	3/15/19		
	TurtOdys	8/22/19	8/21/20		GBR3D	7/6/18	7/22/21		Volcanoes	1/16/19	12/31/19	
	Volcanoes	1/24/19	1/23/20		GBRF	2/15/19	2/14/20		DreamBig	2/17/17	2/28/20	
	GlobSoun	10/1/16	9/1/20		NPA	7/1/16	7/2/20		FON	6/18/15	7/2/20	
	AGWN	1/1/19	12/31/19		TinyGian	2/1/18	3/31/21		FOtb	9/30/12	6/30/20	
Erie	NPA	1/25/17	9/1/19	Hastings	AMJ	4/6/19	4/15/20	Lubbock SS	Jerusale	1/20/14	7/20/20	
	A11FSE	5/17/19	9/14/19		Kenya	9/7/18	9/6/19		MounQues	6/14/19	6/13/20	
	AmazAdve	1/19/18	6/30/20		NPA	6/1/19	6/1/21		PTJH	7/4/14	7/20/20	
	Bugs	6/30/18	6/30/20		DreamBig	10/19/17	10/1/19		SupDogs	3/15/19		
	Cuba	2/1/19	2/28/20		FOtb	3/17/13	6/30/20		TinyGian	9/21/17	9/30/19	
Huntsville USSRC	D-Day	3/1/18	12/31/19	Hong Kong SM	SupDogs	3/15/19		Lucerne STM	WM	2/8/14	12/31/19	
	DreamBig	3/25/17	2/18/20		TurtOdys	9/13/18	6/30/20		GBR3D	5/24/19	11/24/19	
	DSC	9/14/18	9/23/19		WildCats	9/2/19	1/2/20		SupDogs	3/10/19		
	ExtrWeat	6/2/17	6/1/20		SOE	1/1/19			Volcanoes	7/5/19	1/30/20	
	FOtb	12/26/13	6/30/20		TTS	7/1/19	9/30/21		A11FSE	5/24/19	9/25/19	
Houston MNS	GBR3D	7/1/18	9/14/20	Hutchinson	Volcanoes	9/1/19	4/30/20	McMinnville	AMJ	9/1/18	9/1/19	
	GBRF	9/15/19	9/14/20		A11FSE	5/17/19	9/3/19		FMTTM	8/25/19	9/26/19	
	GlobSoun	10/1/16	6/4/20		AmazAdve	4/21/17	12/31/19		FON	11/1/17	10/31/19	
	HumpbWha	10/2/15			BackWild	2/16/19	9/15/19		NPA	3/17/16	9/25/19	
	Jerusale	12/26/13	6/30/20		DreamBig	2/17/17	12/31/19		WildAfri	9/21/17	9/30/19	
Jersey City	JTM	12/26/13	6/30/20	Hutchinson	FOtb	10/4/12	12/31/20	Melbourne MV	LITAOA	4/10/15	5/30/21	
	JTSP	1/16/15			GBR3D	3/8/20	3/8/20		SpaceNex	10/1/18	10/31/19	
	LITAOA	1/1/19	12/31/19		NPA	7/1/18	12/31/19		TTS	1/1/19	12/31/19	
	Meerkats	1/1/19	12/31/19		SupDogs	4/26/19			AmazAdve	9/15/17	9/13/19	
	NPA	2/12/16	10/15/19		A11FSE	6/1/19	5/30/20		AMMM	7/1/16		
Kagoshima MSC	SupDogs	3/15/19		Hutchinson	TSAB	5/1/19	4/30/20	Melbourne MV	ExtrWeat	4/1/19	3/31/20	
	TurtOdys	6/21/19	9/23/20		TTS	5/1/19	12/31/20		FOtb	3/21/13	9/13/20	
	Volcanoes	10/12/18	10/1/19		A11FSE	5/17/19	5/16/20		G3DNW	4/11/19	4/10/20	
	AmazAdve	6/30/18	6/30/20		ACGOTS	5/29/17	11/30/19		MA	1/30/17	1/28/20	
	BackWild	8/4/18	6/30/20		AirRacer	1/19/18	1/31/20					

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Memphis Pink	Mummies	9/22/17	9/30/19	Pittsburgh CSC	GBR3D	5/24/19	9/19/19	Samara KM San Diego NHM San Diego RHF	ExtrWeat	10/24/16	11/19/19
	SOE	7/1/19	7/1/20		IncrPred	10/19/18	10/31/19		G3DNW	11/1/18	10/31/19
	SupDogs	6/1/19			Mummies	2/6/19	2/28/20		Jerusale	12/21/18	11/21/19
	TinyGian	9/22/17	9/30/19		TOTIA	12/1/18	12/31/19		<b>SOTU</b>	<b>8/17/19</b>	<b>8/16/20</b>
	TOTIA	9/22/17	9/30/19		<b>Volcanoes</b>	<b>2/22/19</b>	<b>6/30/20</b>		SupDogs	3/30/19	3/29/20
	TurtOdys	5/12/18	12/31/19		A11FSE	5/19/19	5/18/20		Volcanoes	1/16/19	2/15/20
	Volcanoes	3/21/19	3/20/20		<b>AmazAdve</b>	<b>11/17/17</b>	<b>12/31/19</b>		<b>SupDogs</b>	<b>8/29/19</b>	
	WildAfri	1/4/18	2/1/21		AMJ	1/25/19	1/24/20		<b>FTB</b>	<b>1/7/19</b>	<b>9/2/19</b>
	WWDDPP3D	9/22/17	9/30/19		<b>BackWild</b>	<b>8/31/18</b>	<b>12/31/19</b>		<b>Bugs</b>	<b>7/1/14</b>	<b>6/30/20</b>
	A11FSE	5/25/19	5/24/21		D-Day	2/19/19	2/18/20		FON	11/14	4/20
	AmazAdve	5/25/19	5/24/21		DreamBig	11/17/17	12/31/19		<b>FTB</b>	<b>10/12/12</b>	<b>6/30/20</b>
	Cuba	9/19/19	9/17/21		HumpbWha	6/17/16	12/31/19		Jerusale	11/20/15	4/3/20
FTB	3/1/14	5/31/20	NPA	2/12/16	12/31/19	L&C		4/3/20			
MOC	2/9/19	5/22/20	TinyGian	11/15/17	11/30/19	MOTUW	11/8/13	4/3/20			
SupDogs	9/14/19		PlanPowe	2/9/19	2/8/20	SupDogs	3/15/19				
TinyGian	11/17/18	5/22/20	DreamBig	5/3/19	5/2/20	Volcanoes	11/9/18				
Mexicali	AMJ	9/22/18	10/1/19	Port of Spain	GBR3D	1/30/19	1/29/20	San Jose Tech	WOTA	12/7/18	12/31/19
NPA	4/22/18	10/1/19	TurtOdys		9/27/18	9/26/19	A11FSE		5/17/19	5/16/20	
AMJ	3/15/18	12/31/19	DreamBig		6/30/17	7/31/20	AMJ		2/17/18	11/1/19	
Mexico City PAP	DreamBig	7/10/17	6/30/21	GCA	9/1/18	7/31/20	D-Day		5/15/19	6/30/20	
Milwaukee	GBR3D	3/30/19	6/30/20	HidUniv	5/2/19	7/31/20	DreamBig		2/17/17	11/1/19	
GBRF	9/1/19	6/30/21	HumpbWha	9/1/18	7/31/20	ExtrWeat	10/15/16		10/30/19		
MounQues	10/1/18	9/30/19	NPA	10/1/18	7/31/20	GWS	10/31/18		1/31/20		
Volcanoes	9/1/19	8/31/21	TTA	6/1/18	7/31/20	NPA	2/12/16		11/1/19		
Mobile	GlobSoun	10/18/17	10/31/20	Portland OMSI ET	A11FSE	5/17/19	5/16/20		RobotsNG	10/3/15	10/31/20
MOC	1/25/19	1/31/20	AGWN		3/1/19	2/29/20	SupDogs		3/22/19		
SupDogs	5/4/19		<b>AmazAdve</b>		<b>2/16/18</b>	<b>2/16/20</b>	<b>Volcanoes</b>		<b>8/15/19</b>	<b>8/14/20</b>	
Monterrey Pap	AMJ	3/15/18	4/15/20		AOTE	1/26/18	1/31/20		HCBTD	8/17/96	
DreamBig	2/2/18	4/15/20	<b>BackWild</b>		<b>9/7/18</b>	<b>6/30/20</b>	<b>SupDogs</b>	<b>8/29/19</b>			
Hurrican	6/29/19	1/10/20	DinoAliv		1/26/18	1/31/20	GlobSoun	10/1/16	12/31/20		
JTTSP	6/10/16	12/31/19	DSC		6/13/19	6/14/21	A11FSE	5/31/19	7/18/20		
TinyGian	4/13/19	10/13/19	FON		3/8/19	3/7/21	AGWN	10/5/18	10/5/19		
SupDogs	5/15/19		<b>FTB</b>		<b>1/7/14</b>	<b>6/30/20</b>	AmazAdve	11/10/17			
SupDogs	8/29/19		OOBP		4/20/18	4/30/20	AMJ	9/7/18	9/6/19		
SupDogs	8/29/19		SupDogs		3/15/19		Cuba	6/14/19	6/30/20		
AMJ	4/15/18	4/16/20	TA		1/26/18	1/31/20	GBRF	5/3/19	5/2/20		
DreamBig	9/10/17	6/2/20	Volcanoes	10/13/18	10/12/19	SupDogs	3/15/19				
NPA	9/17/16	12/1/19	WildAfri	1/26/18	1/31/20	AGWN	1/1/19	1/1/20			
SupDogs	8/29/19		WWDDPP3D	1/26/18	1/31/20	<b>AMJ</b>	<b>7/24/19</b>	<b>7/23/20</b>			
TTA	11/1/16	12/1/19	AfricAdv		9/30/19	SpacJunk	2/1/19	2/1/20			
Moscow Koz KM	SupDogs	8/29/19		G3DNW	6/18/14	9/30/19	A11FSE	7/4/19	7/3/20		
Moscow Kun Kar	SupDogs	8/29/19		TurtTale		9/30/19	NPA	3/15/19			
Moscow Kut FK	SupDogs	8/29/19		G3DNW	5/22/14	12/31/19	Pandas	3/15/19			
Moscow NY KS	SupDogs	8/29/19		SupDogs	5/10/19		SupDogs	3/15/19			
Moscow Pol FK	SupDogs	8/29/19		WTM	7/31/17		Cuba	9/17/19	3/17/20		
Moscow Pra KM	SupDogs	8/29/19		A11FSE	7/5/19	7/4/20	WTM	4/1/19	10/1/19		
Moscow Sap FK	SupDogs	8/29/19		<b>BackWild</b>	<b>6/4/18</b>	<b>6/30/20</b>	GBRF	3/16/19	3/15/20		
Moscow Tit KM	SupDogs	8/29/19		D-Day	5/23/14	2/28/20	<b>SpaceNex</b>	<b>5/15/18</b>	<b>5/15/21</b>		
Moscow TS KS	SupDogs	8/29/19		ExtrWeat	10/17/16	10/15/21	A11FSE	5/17/19	5/16/20		
Mumbai Gha INOX	MOTUW	1/1/18	12/31/19	FON	2/1/12	10/21	AmazAdve	5/17/19	5/16/20		
Mumbai NSC	Dolphins	3/1/19	12/1/19	<b>FTB</b>	<b>10/19/17</b>	<b>6/30/20</b>	NPA	3/4/16	3/1/20		
Mytishchi	SupDogs	8/29/19		GBRF	3/1/19	2/28/20	PlanPowe	3/28/19	3/27/20		
Naberezhnye CP	SupDogs	8/29/19		L&C	1/1/15	7/2/20	<b>AmazAdve</b>	<b>12/2/17</b>	<b>5/31/20</b>		
New Delhi ICC	ND			MOTUW	11/1/15	10/17/19	<b>AMJ</b>	<b>2/1/19</b>	<b>5/30/20</b>		
New Orleans	HiddPac	5/9/19	5/31/20	NPA	2/27/16	9/1/19	DreamBig	6/2/17	5/30/20		
	HOTB	9/15/15	12/31/19	SupDogs	3/15/19		Meerkats	6/1/18	12/31/20		
New York AMNH	OOBP	7/1/19	1/5/20	DreamBig	2/17/17	12/31/19	SupDogs	6/1/19			
Niagara Can DCI	Niagara	7/1/86		<b>FTB</b>	<b>1/18/14</b>	<b>11/29/19</b>	<b>TurtOdys</b>	<b>9/1/18</b>	<b>1/31/20</b>		
Niagara NY DCI	Niagara	5/1/07		GBRF	2/15/19	2/14/20	A11FSE	5/17/19	5/16/20		
Nizhny Novgorod CP	SupDogs	8/29/19		RobotsNG	9/1/18	9/1/19	AmazAdve	5/17/19	5/16/20		
Norwalk MA	A11FSE	5/17/19	5/16/20	SupDogs	3/15/19		Dolphins	1/1/15	12/30/19		
	AmazAdve	5/17/19	5/16/20	<b>AmazAdve</b>	<b>5/1/18</b>	<b>6/30/20</b>	Jerusale	12/12/13	12/1/19		
	<b>BackWild</b>	<b>3/24/18</b>	<b>6/30/20</b>	DreamBig	2/18/17	9/1/19	JTTSP	5/25/17	12/31/19		
	JTTSP	7/1/14	12/31/19	<b>FTB</b>	<b>5/1/13</b>	<b>6/30/20</b>	MOF		12/31/19		
	OOBP	10/5/18	10/31/19	GCA	6/1/16	9/1/19	Stavropol CP Stockholm	<b>SupDogs</b>	<b>8/29/19</b>		
	SupDogs	3/15/19		<b>HumpbWha</b>	<b>3/14/15</b>	<b>10/1/19</b>		Animalop	10/1/17	10/1/19	
Novokuznetsk FK	SupDogs	8/29/19		NPA	4/10/16	9/1/19		MOTUW	9/18/15	9/1/19	
Novosibirsk CP	SupDogs	8/29/19		Volcanoes	6/1/19	5/31/20		OOBP	2/22/19	2/21/20	
Omaha Zoo	<b>BackWild</b>	<b>11/1/18</b>	<b>6/30/20</b>	WildAfri	2/1/17			<b>BackWild</b>	<b>9/4/18</b>	<b>6/30/20</b>	
	SupDogs	5/1/19		NPA	<b>8/2/19</b>	<b>1/1/20</b>		GBRF	2/15/19	6/30/20	
Orlando SC	TurtOdys	9/1/19	2/28/20	<b>SupDogs</b>	<b>8/29/19</b>			HumpbWha	9/24/15		
	A11FSE	7/1/19	6/30/20	<b>SupDogs</b>	<b>8/29/19</b>			MOC	9/7/17	10/31/19	
	AGWN	9/1/19	3/31/20	A11FSE	7/12/19	7/1/20		OOBP	3/9/19	6/30/20	
	AmazAdve	2/24/18	6/30/20	AIWC	5/1/15	6/10/20		SupDogs	3/1/15		
	BackWild	11/1/18	10/31/19	<b>AmazAdve</b>	<b>9/8/17</b>	<b>6/30/20</b>		<b>TurtOdys</b>	<b>12/7/18</b>	<b>6/30/20</b>	
	DreamBig	2/17/17	11/9/19	ExtrWeat	2/24/17			<b>SupDogs</b>	<b>8/29/19</b>		
	FMTTM	5/16/19	12/31/19	<b>FTB</b>	<b>8/13/13</b>	<b>6/30/20</b>	<b>SupDogs</b>	<b>8/29/19</b>			
	GBRF	2/23/19	2/22/20	HumpbWha	8/19/16	10/24/19	AmazAdve	2/16/19	2/15/20		
	SupDogs	4/1/19		Jerusale	9/15/14	10/23/19	GWS	6/1/19	6/1/20		
Osaka Sci	A11FSE	7/20/19	7/21/20	L&C	7/1/15	12/31/19	SupDogs	4/15/19			
Oulu	MA	4/1/19	9/30/19	NPA	2/19/16	3/25/20	<b>BackWild</b>	<b>7/1/19</b>	<b>6/30/20</b>		
Parker	MOTUW	1/30/19	1/29/20	SupDogs	3/15/19		A11FSE	7/12/19	7/11/20		
Pensacola NAM	A11FSE	5/17/19	5/16/20	TurtOdys	9/21/18	5/31/20	<b>AmazAdve</b>	<b>4/28/17</b>	<b>6/30/20</b>		
	ACGOTS	5/26/17	6/30/20	<b>BackWild</b>	<b>8/17/19</b>	<b>8/16/20</b>	AMJ	2/16/18	2/28/20		
	AmazAdve	5/17/19	5/16/20	DreamBig	2/17/17	6/30/20	BackWild	10/18/18	10/18/19		
	AMJ	2/26/19	2/27/20	ExtrWeat	10/15/16	10/16/20	Cuba	1/18/19	6/30/20		
	JTS	4/1/15	11/30/19	<b>FTB</b>	<b>1/18/13</b>	<b>12/31/20</b>	ExtrWeat	5/19/17	5/1/20		
Peoria RM	MOF	11/8/96		GBR3D	8/20/18	8/19/20	HidUniv	2/1/19	2/28/20		
	A11FSE	5/25/19	5/24/20	GBRF	2/15/19	2/14/20	HumpbWha	1/1/19	2/28/20		
	AmazAdve	6/20/18	5/24/20	L&C		6/14/20	<b>JTS</b>	<b>6/22/18</b>	<b>6/21/21</b>		
	AMJ	2/16/18	2/17/20	<b>SupDogs</b>	<b>8/19/19</b>		MA	8/14/18	8/13/20		
	D-Day	4/2/15	2/28/20	AOTE	4/1/18	11/30/19	MOC	5/1/19	11/1/20		
	DreamBig	2/18/17	6/1/20	WOTA	4/1/18	11/30/19	MOTUW	3/17	3/20		
	Mummies	10/16/18	10/31/20	AGWN	9/14/18	9/13/19	OOBP	6/7/19	12/31/20		
	OOBP	9/28/18	9/30/19	Cuba	12/22/18	12/31/19	RobotsNG	10/16/15	11/8/19		
	SupDogs	3/30/19		ExtrWeat	1/13/17	12/31/19	SupDogs	3/15/19			
	TinyGian	6/30/18	6/30/20	SupDogs	3/15/19		TTA	2/1/19	2/28/20		
Perm	<b>SupDogs</b>	<b>8/29/19</b>		Volcanoes	5/17/19		DreamBig	10/28/17	10/2/19		
Philadelphia FI	A11FSE	5/17/19	5/17/20	<b>A11FSE</b>	<b>5/17/19</b>	<b>5/3/20</b>	JTS	12/14/18	1/13/20		
	DreamBig	3/1/18	9/1/19	Cuba	3/1/19	3/1/20	AGWN	4/12/19	4/11/20		
	ExtrWeat	2/11/17	12/31/19	Volcanoes	9/19		Cuba	10/15/18	10/14/19		
	SFLIS	2/2/19	2/2/21	<b>SupDogs</b>	<b>8/29/19</b>		GBRF	2/22/19	2/22/20		
	SupDogs	4/13/19		<b>SupDogs</b>	<b>8/29/19</b>		SupDogs	7/21/19			
	Vikings	10/13/18	10/1/19	<b>SupDogs</b>	<b>8/29/19</b>		<b>SupDogs</b>	<b>8/29/19</b>			
	<b>Volcanoes</b>	<b>9/15/19</b>	<b>9/30/20</b>	<b>SupDogs</b>	<b>8/29/19</b>		<b>SupDogs</b>	<b>8/29/19</b>			
Phoenix ASC	A11FSE	5/17/19	5/16/20	Salt Lake City Clark	A11FSE	6/22/19	6/21/20	ACGOTS	6/1/18	6/1/20	

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Toronto OSC	SupDogs	7/1/19		Vantaa Victoria DCI	Volcanoes	11/17/18	9/30/19	Vladivostok KM Vladivostok OCT Volgograd CP Voronezh CP Warsaw CC	TurtOdys	6/30/18	9/30/19
	A11FSE	5/17/19	11/16/20		PTJH	1/27/17	1/26/20		SupDogs	8/29/19	
	AmazAdve	10/6/17	11/16/20		A11FSE	9/20/19	9/19/20		SupDogs	8/29/19	
	GBRF	2/15/19	2/14/20		ACGOTS	5/3/19	5/31/20		SupDogs	8/29/19	
	JTS	10/15/18	10/15/19		AmazAdve	4/14/17	6/30/20		SupDogs	8/29/19	
Toulouse CDE	SupDogs	4/12/19		Virginia Beach AMSC	AMMM	4/16/18	4/15/21	Washington NASM	AfricAdv		9/30/19
	A11FSE	6/1/19	12/31/19		ConqOTS	8/18/17	5/14/21		G3DNW	6/18/14	9/30/19
	SupDogs	8/29/19			Cuba	3/29/19	3/31/20		TurtTale		9/30/19
	Tula CP	SupDogs	8/29/19		DreamBig	3/17/17	12/31/19		A11FSE	5/17/19	5/17/29
	Tumen CP	SupDogs	8/29/19		FOTB	4/5/13	6/30/20		ACGOTS	5/26/17	5/25/20
Ufa CP	SupDogs	8/29/19		Yekaterinburg CP Yellowstone	GBRF	2/15/19	2/14/20	Wrocław CC	DreamBig	2/17/17	2/16/20
Ulyanovsk CP	SupDogs	8/29/19			IncrPred	11/16/18	11/30/19		JTS	3/6/15	
Valencia Spn	A11FSE	7/1/19	6/30/20		MA	11/24/17	4/15/21		LITAOA	4/10/15	
Vancouver TWS	BackWild	4/1/19	6/30/20		MOC	8/30/19	9/15/20		SOTU	7/12/19	7/12/20
	PlanPow	1/7/19	6/30/20		SFLIS	9/22/17	12/31/19	Yekaterinburg CP Yellowstone	SupDogs	3/15/19	
	AmazAdve	12/22/17	6/30/20		SOE	9/11/18			AfricAdv		9/30/19
	D-Day	11/7/15	11/13/19		SupDogs	5/1/19			G3DNW	10/4/17	9/30/19
	DreamBig	3/4/17	6/30/20		Volcanoes	1/18/19	6/30/20		TurtTale		9/30/19
Vancouver TWS	GBRF	2/15/19	2/14/20	Yekaterinburg CP Yellowstone	BackWild	6/30/18	12/31/19		SupDogs	8/29/19	
	GlobSoun	10/1/16	2/5/20		ExpChesa	9/3/19	10/12/21	Yekaterinburg CP Yellowstone	A11FSE	5/17/19	5/16/20
	HumpbWha	10/9/15	9/1/19		OOPB	1/1/19	1/31/20		GBRF	5/17/19	5/16/20
	NPA	2/12/16	6/30/20		SupDogs	5/15/19			Yell	5/1/14	12/31/20
	SupDogs	5/1/19									

## Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
A11FSE	Apollo 11: First Steps Edition	2019		ND	Neelkanth Darshan	2005	unk
ACGOTS	Aircraft Carrier: Guardian of the Seas	2016	3D	Niagara	Niagara: Miracles, Myths, and Magic	1987	DCI
AfricAdv	African Adventure 3D	2007	3D	NPA	National Parks Adventure	2016	3D
AGWN	Australia's Great Wild North	2018		OOPB	Oceans: Our Blue Planet	2018	3D
AirRacer	Air Racers 3D: Forces of Flight	2012	3D	Pandas	Pandas	2018	3D
AIWC	Adventures in Wild California	2000		Penguins	Penguins 3D	2013	3D
AmazAdve	Amazon Adventure	2017	3D	PlanPow	Planet Power	2018	3D
AMJ	America's Musical Journey	2018	3D	PTJH	Pandas: The Journey Home	2014	3D
AMMM	Amazing Mighty Micro Monsters 3D	2016	3D	RobotsNG	Robots	2015	3D
Animalop	Animalopolis	2008	3D	SFLIS	Search for Life In Space, The	2016	3D
AOTE	Antarctica 3D: On the Edge	2014	3D	SOE	Story of Earth, The	2018	3D
Arabia	Arabia	2010	3D	SOTU	Secrets of the Universe	2019	3D
AsterME	Asteroid: Mission Extreme	2016	3D	SpaceNex	Space Next 3D	2015	3D
BackWild	Backyard Wilderness	2018	3D	SpacJunk	Space Junk	2012	3D
Bugs	Bugs!	2003	3D	SupDogs	Superpower Dogs	2019	3D
ConqOTS	Conquest of the Skies	2017	3D	TA	Tornado Alley	2011	3D
CRA	Coral Reef Adventure	2003		TinyGian	Tiny Giants 3D	2014	3D
Cuba	Cuba	2019	3D	TOTIA	Titans of the Ice Age	2013	3D
D-Day	D-Day: Normandy 1944	2014	3D	TSAB	To Space and Back	2017	
DinoAliv	Dinosaurs Alive	2007	3D	TTA	To the Arctic	2012	3D
Dolphins	Dolphins	2000		TTS	Touch the Stars	2019	3D
DreamBig	Dream Big: Engineering Our World	2017	3D	TurtOdys	Turtle Odyssey	2018	3D
DSC	Deepsea Challenge 3D	2015	3D	TurtTale	Turtle's Tale: Escape from Paradise, A	2013	3D
Everest	Everest	1998		VanGogh	Van Gogh: Brush with Genius	2009	
ExpChesa	Expedition Chesapeake	2019		Vikings	Vikings	2004	
ExtrWeat	Extreme Weather	2016	3D	Volcanoes	Volcanoes: The Fires of Creation	2018	3D
FightPil	Fighter Pilot: Operation Red Flag	2004	3D	WildAfri	Wild Africa 3D	2015	3D
FlyMons	Flying Monsters 3D	2011	3D	WildCats	Wild Cats 3D	2015	3D
FMTTM	Fly Me to the Moon	2008	3D	WM	Watermelon Magic	2013	3D
FON	Forces of Nature	2004		WOTA	Wonders of the Arctic	2014	3D
FOTB	Flight of the Butterflies	2012	3D	WTM	We, The Marines	2017	
G3DNW	Galapagos 3D: Nature's Wonderland	2014	3D	VWDDPP3D	Walking With Dinosaurs: Prehistoric Planet 3D	2014	3D
GBR3D	Great Barrier Reef	2018	3D	Yell	Yellowstone	1994	GSF
GBRF	Great Bear Rainforest	2019	3D				
GC	Grand Canyon: The Hidden Secrets	1985					
GCA	Grand Canyon Adventure: River at Risk	2008	3D				
GlobSoun	Global Soundscapes: Mission to Record the Earth	2016	3D				
GWS	Great White Shark	2013	3D				
HCBTD	Hearst Castle: Building the Dream	1996					
HiddPac	Hidden Pacific	2019	3D				
HidUniv	Hidden Universe	2013	3D				
HOTB	Hurricane on the Bayou	2006					
HumpbWha	Humpback Whales	2015	3D				
Hurrican	Hurricane	2017	3D				
IncrPred	Incredible Predators	2016	3D				
ISR	In Saturn's Rings	2018					
Jerusale	Jerusalem	2013	3D				
JMCSO	Jean-Michel Cousteau's Secret Ocean	2015	3D				
JTM	Journey to Mecca	2009					
JTS	Journey to Space	2015	3D				
JTTSP	Journey to the South Pacific	2013	3D				
Kenya	Kenya 3D: Animal Kingdom	2013	3D				
L&C	Lewis & Clark: Great Journey West	2002					
LITAOA	Living in the Age of Airplanes	2015					
MA	Museum Alive 3D	2016	3D				
Meerkats	Meerkats 3D	2012	3D				
MOC	Mysteries of China	2016	3D				
MOF	Magic of Flight, The	1997					
MOTUW	Mysteries of the Unseen World	2013	3D				
MounQues	Mountain Quest	2018					
Mummies	Mummies: Secrets of the Pharaohs	2007					

## September 2019 Bookings Count

#	Film	#	Film	#	Film	#	Film
114	SupDogs	7	MOTUW	4	SOE	1	AirRacer
57	A11FSE	6	AfricAdv	4	SOTU	1	AIWC
41	DreamBig	6	GlobSoun	4	SpaceNex	1	Animalop
34	AmazAdve	6	HidUniv	4	VWDDPP3D	1	Arabia
31	NPA	6	LITAOA	3	AOTE	1	ConqOTS
31	Volcanoes	6	MA	3	AsterME	1	CRA
27	BackWild	6	TTA	3	DinoAliv	1	FightPil
24	GBRF	6	TurtTale	3	JTM	1	GC
23	FOTB	6	WildAfri	3	Meerkats	1	HCBTD
22	AMJ	5	Dolphins	3	PlanPow	1	HOTB
16	Cuba	5	FlyMons	3	SFLIS	1	Hurrican
15	GBR3D	5	HiddPac	3	TOTIA	1	JMCSO
15	HumpbWha	5	IncrPred	3	WOTA	1	Kenya
14	ExtrWeat	5	L&C	2	DSC	1	ND
13	OOPB	5	MOC	2	Everest	1	Pandas
13	TurtOdys	5	Mummies	2	ExpChesa	1	Penguins
11	D-Day	5	RobotsNG	2	FMTTM	1	TSAB
11	G3DNW	5	TTS	2	ISR	1	VanGogh
10	AGWN	4	AMMM	2	MOF	1	Vikings
9	Jerusale	4	Bugs	2	MounQues	1	WildCats
9	JTS	4	GCA	2	Niagara	1	WM
8	ACGOTS	4	GWS	2	SpacJunk	1	Yell
8	TinyGian	4	JTTSP	2	TA		
7	FON	4	PTJH	2	WTM		



# Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

3D Entertainment Distribution Ltd.  
**3DED**  
Ibex House 61-65 Baker Street  
Weybridge, Surrey KT13 8AH UK  
Tel: +44 20-7681-2357  
Fax: +44 20-7681-2357  
www.3DEFilms.com

American Museum of Natural History  
Central Park West at 79th Street  
New York, NY 10024 USA  
Tel: 212-769-5000  
Fax: 212-769-5233  
www.amnh.org/imax

Archipelago Films  
2 Jackson Street  
Pleasantville, NY 10570 USA  
Tel: 914-862-4202  
www.archipelagofilms.com

Association of Science-Technology Centers Inc.  
1025 Vermont Ave. NW, Suite 500  
Washington, DC 20005-3516 USA  
Tel: 202-783-7200  
Fax: 202-783-7207  
https://www.astc.org/

Atlantic Productions  
Brook Green House  
4 Rowan Road, Hammersmith  
London, W6 7DU UK  
Tel: +44 20 8735 9300  
Fax: +44 20 8735 9333  
http://atlanticproductions.tv/

BBC Earth  
Television Centre, 101 Wood Lane  
London, W127FA UK  
https://www.bbcearth.com/

BIG & Digital **B&D**  
8565 S. Eastern Avenue, Suite 158  
Las Vegas, NV 89123 USA  
Tel: 502-212-1559  
www.biganddigital.com/

Blue Sky Aerial & Specialist Filming  
Tärnösund, Tidö  
Vasteras, SE-725 92 SWEDEN  
Tel: +46-21-189597  
Fax: +46-21-126810  
https://www.bluesky.se/

Canadian Museum of History  
100 Laurier Street  
Gatineau, QC K1A 0M8 CANADA  
Tel: 819-776-7021  
Fax: 819-776-7122  
www.historymuseum.ca/visit/cineplus/

Cosmic Picture  
64 Oxford Gardens  
London, W10 5UN UK  
Tel: +44-20-7792 1699  
https://www.cosmicpicture.com/

Cosmic Picture Distribution **CPD**  
108 Village Square, Suite 304  
Somers, NY 10589 USA  
https://www.cosmicpicture.com/

December Media Distribution  
476 Bourke Street  
Surry Hills, NSW 2010 AUSTRALIA  
www.decembermedia.com.au

Definition Films  
Building #125 Trackdown  
115 Lang Road Entertainment Quarter  
Sydney, NSW 2021 AUSTRALIA  
www.definitionfilms.com.au/

Dentsu Tec, Inc.  
1-8-9 Tsukiji, Chuo-ku  
Tokyo, 104-8411 JAPAN  
Tel: +81-3-5551-9306  
Fax: +81-3-5551-8810

Denver Museum of Nature and Science  
2001 Colorado Boulevard  
Denver, CO 80205-5732 USA  
Tel: 303-322-7009  
Fax: 303-370-6044  
www.dmns.org/

Destination Cinema, Inc. **DCI**  
3544 Lincoln Avenue, Suite C  
Ogden, UT 84401 USA  
Tel: 801-392-2001  
Fax: 801-392-6703  
https://destinationcinema.com/

Dorsey Pictures  
10397 W. Centennial Road  
Littleton, CO 80127 USA  
Tel: 720-891-4835  
www.dorseypictures.tv/

Fleet Science Center  
1875 El Prado  
PO Box 33303  
San Diego, CA 92101 USA  
Tel: 619-238-1233  
Fax: 619-685-5771  
www.rhfleet.org

Foxfire Interactive Corporation **FIC**  
500 East Washington St, Suite 30  
North Attleboro, MA 02760 USA  
Tel: 508-699-6650  
Fax: 508-699-6651  
www.foxfireinteractive.com

Giant Screen Cinema Association  
624 Holly Springs Road Suite 243  
Holly Springs, NC 27540 USA  
Tel: 919-346-1123  
https://www.giantscreencinema.com/

Giant Screen Cinema Consulting LLC  
7422-85th Place SE  
Mercer Island, WA 98040 USA  
Tel: 206-369-4946

Giant Screen Films **GSF**  
1421 Sherman Ave, Unit 101  
Evanston, IL 60201 USA  
Tel: 847-475-9140  
Fax: 847-475-9145  
www.gsfilms.com

Grand Schema  
New York, NY USA

Hamaoka Nuclear Exhibition Center  
5561 Sakura, Hamaoka-cho  
Ogasa-gun  
Hamaoka, Shizuoka Pref. 437-1604 JAPAN  
Tel: +81-537-86-3481  
Fax: +81-537-86-4794  
http://www.chuden.co.jp/hamaoka-pr/www.chuden.co.jp/hamaoka-pr/

Imax Corporation **IMAX**  
2525 Speakman Drive  
Mississauga, ON L5K 1B1 UAE  
Tel: 905-403-6500  
Fax: 905-403-6450  
https://www.imax.com/

Imax Corporation  
12582 West Millennium Drive  
Los Angeles, CA 90094 USA  
Tel: 310-255-5500  
Fax: 310-255-5501  
https://www.imax.com/

INOX Leisure Limited  
5th Floor, Viraj Towers, Western Express Highway  
Next to Andheri Flyover, Andheri (East)  
Mumbai, 400093 INDIA  
Tel: +91 22 4062 6900  
Fax: +91 22 4062 6999  
https://www.inoxmovies.com/

K2 Studios **K2**  
880 Apollo Street, Suite 239  
El Segundo, CA 90245 USA  
Tel: 310-524-9100  
Fax: 310-524-1540  
www.k2communications.com/

MacGillivray Freeman Films, Inc. **MFF**  
PO Box 205  
Laguna Beach, CA 92652 USA  
Tel: 949-494-1055  
Fax: 949-494-2079  
http://macgillivrayfreeman.com/

Milbrand Cinema  
24780 Highland Way  
Los Gatos, CA 92033 USA  
https://milbrandcinema.com/

## Directory, cont'd

Mirage3D  
Lekstraat 156  
The Hague, 2515VZ NETHER-  
LANDS  
Tel: +31-7-345-7500  
www.mirage3d.nl/

Museum of Science and Industry  
5700 S. Lake Shore Drive  
Chicago, IL 60637 USA  
Tel: 773-684-1414  
Fax: 773-684-5678  
www.msichicago.org/

National Air and Space Museum  
6th & Independence Ave. SW  
Washington, DC 20560 USA  
Tel: 202-357-1675  
Fax: 202-357-1652  
https://airandspace.si.edu/

nWave Pictures  
4747 W Avenue L2  
Quartz Hill, CA 93536 USA  
Tel: 818-565-1010  
Fax: 818-565-1161  
www.nwave.com

Oceanic Research Group  
PO Box 94  
North Reading, MA 01864 USA  
Tel: 978-664-9091  
www.oceanicresearch.org

Ouragan Films  
La Marie Louise, Route de Cazan  
Pelissanne, 13330 FRANCE  
Tel: +44-4 95 06 80 68  
www.ouragan-lefilm.com

Pacific Science Center  
200 Second Avenue North  
Seattle, WA 98109 USA  
Tel: 206-443-2001  
Fax: 206-443-3631  
https://  
www.pacificsciencecenter.org/

Saint Thomas Productions  
Village d'Entreprises Saint Henri  
Rue Anne Gacon - Bat 301-302  
Marseille, 13016 FRANCE  
Tel: +33 4 95 068 068  
www.saint-thomas.net/

Sean Casey Productions  
Los Angeles, CA USA

Sinking Ship Entertainment  
4489 Chalmette Court  
Port Orange, FL 32127 USA  
www.sinkingship.ca

SK Films, Inc. **SKF**  
Pinewood Toronto Studios  
225 Commissioners Street, Suite  
303  
Toronto, ON M4M 0A1 CANADA  
Tel: 416-367-0440  
Fax: 647-837-3350  
http://skfilms.ca/

Statement Pictures, LLC  
117 9th street, Suite 111  
Brooklyn, NY 11215 USA  
https://  
www.statementpictures.com/

Stephen Low Company  
795 Carson Ave, Suite 6  
Dorval, QC H9S 1L7 CANADA  
Tel: 514-633-6036  
Fax: 514-633-6035  
www.stephenlow.com

Themed Entertainment Association  
175 East Olive Avenue, Suite 304  
Burbank, CA 91510-1148 USA  
Tel: 818-843-8497  
Fax: 818-843-8477  
www.teaconnect.org

Whitaker Center for Science and  
the Arts  
222 Market Street  
Harrisburg, PA 17101 USA  
Tel: 717-214-2787  
Fax: 717-221-8208  
www.whitakercenter.org/

Wild Expectations, Ltd  
Peat House, Newham Road  
Truro, Cornwall TR1 2DP UK  
Tel: +44-1736-796978  
www.deeblestone.com

Wild Pacific Media  
38 Driver Ave  
Moore Park, NSW 2021 AUS-  
TRALIA  
Tel: +61-433 801 221  
www.wildpacificmedia.com/

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# SHORTS

## GSCA seeks board nominations

The **Giant Screen Cinema Association** is looking for nominations to its board of directors in advance of elections that will be held in October. Nominees are accepted in the categories of production, distribution, institutional theaters, commercial theaters, and manufacturer/supplier/other.

Successful candidates will serve two-year terms beginning Jan. 1, 2020. Eleven seats will be filled in this election, replacing members whose terms have expired and who are not eligible for re-election.

People wishing to become nominees must submit a photo, short biography, statement of purpose, and an optional video biography/mission statement to the GSCA by Oct. 4, 2010. Successful candidates are expected to attend the GSCA's spring and fall meetings and participate in periodic conference calls.

Online voting for candidates will take place from Oct. 9–25, and winners will be announced in the week of Nov. 8. For more information, visit [giantscreencinema.com](http://giantscreencinema.com).

## TEA meeting in Seattle, Sept. 26-27

The **Themed Entertainment Association** will hold its annual conference in Seattle, WA, Sept. 26–27. TEA represents “the creative industry that conceives and builds the world’s theme parks, world expos and cultural attractions.” The theme of the 2019 meeting is “Experience Design in the Context of Diversity.” Conference co-chair **Ian Klein** explains, “From trending technologies to cultural consultants, our industry holds the keys to create spaces and experiences that unite rather than divide. It is vital to create experiences that speak to everyone; to do that, you have to let everyone speak.”

The meeting will feature a keynote address by **Neiha Arora**, senior recruiter for Starbucks, a “Conversation with Female Industry Leaders,” a discussion of World

Expos and Observation Experiences, and many other sessions. For more details, visit [teaconnect.org](http://teaconnect.org).

## Denver adds Birdly VR

Colorado’s **Denver Museum of Nature and Science** has added **Birdly VR** systems to the attractions in its 716,000 square-foot (66,500 square-meter) facility. In-



*The Birdly VR system.*

stalled by **D3D Cinema**, the Birdly units allow visitors “to fly like a bird, to take to the sky, arms outstretched, with the power and innate grace of the avian masters. Today’s virtual reality, coupled with robotics and simulation technology, can deliver an experience like never before, fulfilling our ultimate dream of flying like a bird,” according to company literature.

DMNS’ installation features “Jurassic Flight,” which lets participants fly like a pterosaur in a prehistoric environment.

For more information, visit [birdlyvr.com](http://birdlyvr.com).

## India’s Inox opens two IMAXes

India’s **Inox Leisure Ltd.** cinema chain has signed a deal with **Imax Corporation** to open two IMAX theaters, bringing the total number of screens opened or signed to 12. One of the new theaters will be the first IMAX screen in Lucknow; the second will be in a location to be determined. Inox operates 598 screens in 144 locations

in 67 cities.

The deal brings Imax’s footprint in India to 42 theaters open or contracted, nearly tripling the total of three years ago.

## Mensforth returns to Smithsonian

**Toby Mensforth** has been named deputy director of the **Smithsonian’s National Postal Museum** in Washington, DC. In the position, he will have responsibility for “marketing, public relations, social media, public experience initiatives and visitor engagement of the museum,” according to a press release.

He comes to the position from **Event Network, Inc.**, an operator of retail and gift shops for North American museums, zoos, and other cultural attractions, where he was vice president of partnership development for five years.

From 2001 to 2011, Mensforth managed the Smithsonian’s three IMAX theaters, including developing, designing, and managing the construction of the one at the **National Air and Space Museum’s** annex at Dulles Airport. In the second half of this first stint at the Smithsonian, managing food service and concessions operations at all Smithsonian museums was added to his portfolio.

From 1996 to 2001, Mensforth was director of corporate theaters and affiliate relations for **Imax Corporation**, helping to double the number of IMAX theaters worldwide to 200. From 1992 to 1996 he managed the IMAX theater, among other roles, at the Canadian Museum of Civilization (now known as the **Canadian Museum of History**) in Gatineau, QC.

Mensforth holds a Bachelor’s degree in political science from a joint program between the University of Ottawa and Carleton University, also in Ottawa.



*Toby Mensforth*